

THAT 100% EVIL-FREE MAGAZINE FROM CITR 101.9 FM

DISCORDER

SEPTEMBER '99
FREE

SUBMISSION HOLD

BOSSANOVA • COOLDOWN • HOSPITAL
RADIO BERLIN • RADIOGRAM

Plus ... 1999 LOCAL MUSIC DIRECTORY!





New album featuring "Hey Boy Hey Girl", "Let Forever Be" and "Out of Control". See The Chemical Brothers **LIVE** October 6 at PNE Forum

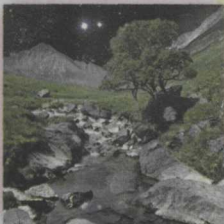
THE BETA BAND

"THE BETA BAND ARE THE MOST TANGENTALLY INSPIRED, FULLY REALIZED AND COMPLETELY COMPENSATING LP SINCE... FUNK KNOWS WHAT"
- THE FACE

"BRITAIN'S MOST PROMISING NEW GROUP"
- ROLLING STONE

"If you like Beck, Phish, Stone Roses, Prady, Zappa, Pavement... Then there's something in it for you."
- Ray Gun

**Experience the
BETA BAND LIVE**
Sunday, October, 24th
at Richard's On Richard's



SKUNK ANANSIE
"POST ORGASMIC CHILL"

Produced by Andy Wallace (Nirvana, Jeff Buckley)

Sonic Warfare fed through speakers. Absolutely Rivoting.

- **Q Magazine**
Skunk Anansie kicks your head in, then soothes you down.
- **Guitarist**
Sharp insights, stadium sized choruses - Its the album of their career. - **Heat**



Featuring On My Hotel TV, Secretly, and the electrifying first single CHARLIE BIG POTATO.

DISCORDER

ISSUE 199 • SEPTEMBER 1999 THAT MAGAZINE FROM CTR, 101.9FM

Local Features!

COOLDOWN	9
HOSPITAL	10
RADIO BERLIN	13
RADIOGRAM	15
BOSSANOVA	16
SUBMISSION HOLD	18

Local Music Directory Inside!

Columns!

VANCOUVER SPECIAL	4
SEVEN INCH	4
INTERVIEW HELL	6
KILL YOUR FRIEND	8
PAINKAS EATS	8
LOUDER THAN A BOMB	8
VIDEOHITER	20
UNDER REVIEW	24
REAL LIVE ACTION	26
CHARTS	29
ON THE DIAL	30
SEPTEMBER DATEBOOK	34

editor:
barbara andersen
art director:
robert horzman
ad rep:
maren hancock
production manager:
tristan winch
graphic design/layout:
rob, joe clark
production:
nick brodley, mike godwin,
ann goncalves, christa min,
cat moore, gabby resch,
anthony schrag, erin shaw
**photography &
illustrations:**
casey b, andrew dennison,
joe denardo, chris frey,
steven horwood, evan lee,
marc moussau
contributors:
nic b, mike c, julie c, pc,
brady c, glen d, c, bryce d,
robin f, anna f, hancunt, john
h, bill k, janis m, jamie m,
christa m, nardwuar, gibby
p, erin s, evan s, thomas,
coreen w, quentin w, nat x
programme guide:
anna friz
charts:
julie colero
datebook:
barbara
distribution:
matt steffich
mac daddy:
dole lum
us distribution:
dr. tristan
discorder on-line:
any takers?
publisher:
aaron nakama

Comics!

GOOD TASTY COMIC	29
------------------	----

Cover!

SUBMISSION HOLD = GOOD. PHOTO = JOE
DENARDO. DESIGN = ROB.

© DISCORDER 1999 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 15 000.
Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 US; \$24 CDN elsewhere. Single copies are \$2 (to cover postage, of course). Please make cheques or money orders payable to DISCORDER Magazine.
DEADLINES: Copy deadline for the October issue is September 15th. Ad space is available until September 22nd and can be booked by calling Maren at 604.822.3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.
From UBC to Langley and Squamish to Bellingham, CTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CTR DJ line at 822.2487, our office at 822.3017 ext. 0, or our news and sports lines at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: ctrradio@mail.ams.ubc.ca, visit our web site at <http://www.ams.ubc.ca/media/ctr> or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA.

printed by canadians in canada



www.sonar.bc.ca

SEPT 10 1039 presents
AIRLIGHT
The d'n'b Sunday sessions continue with residents Conrad Black, Lemon, Baven and Vince & Ryan in Rm 2. \$5 door only - Free 10-11pm

SEPT 11 Pharos & Nordic Trax present
FEVER: TO-KA PROJECT
Guidance, Filter Flow, Drop, Earth - Nottingham Strictly the deep business from Jay Cowley, Andrew Macari & Andy Riley. Representing the forefront of British Deep House. + residents Tyler "T-Bone" Shadious & Luke McKeenan w/ Dana D Room 2: \$9 after 8pm

OCT 1 Fourqure & TSA present
CHERRY BOMBS: Wiseguys
Touché of British rare groove breakbeats re-visits. + residents Czech & Vinyl Ritchie (Spun-K). Room 2: FWUH presents hip-hop & downbeats. \$8/doors @ 9pm

SEPT 10 Gman & Risk present
1999 IFF DJ CHAMPIONSHIP & TRIPLE THREAT TOUR
1st ever Intl Turntable Fedn DJ Championship feat. DJs battling Wax, Asterix, Pump, Surgery, Verne, and more. To judge and put on a four hour party rocking turntablist set will be IFF champion Vinrock (5th Platoon), Shortkut (Scratch Plkiz), and Apollo (Rock Steady Crew). Tickets \$15 presale at Bassix, FWUH. Doors 8pm.

SEPT 11 Pharos & Nordic Trax present
FEVER: GAVIN FROOME
CD Release 'Mobile Villager'. Mr. Froome delivers his sensational live PA to celebrate the release of his long-overdue full-length for NTR. + residents Tyler "T-Bone" Shadious & Luke McKeenan, Dana D Rm 2: \$9 door/8pm

SEPT 16 Bassix Presents
GHE TO BLASTER: Bazooka Joe
(Toronto) Funky builds from da East. plus residents GrooveRobber. \$5 doors @ 9

Recently selected by Ministry Mag. [UK] among top clubs in the world!

MT+

66 WATER ST.
VANCOUVER, BC
Open: 9pm-2am
Club: 604.683.6695
Office: 604.683.6527
Fax: 604.688.2552

Sound system by: **UrbanSound**
Visual styling by: **URBAN**

Also @ Sonar...
Miles Holloway,
LJK and more...

MON & TUE

Call club for weekly events 623.6666

WED

GRANDE
R&B, Reggae, Hip Hop

THU

ghettoblaster
Progressive electronic w/ Trax & Grooveslayer

FRI

cherry bombs
Downtempo
hiphopjazzbreaks on 4 det w/ czech & spun cat

SAT

FEVER
House w/ T Bone & Luke.
Rm 2: Dana D

SUN

airlight
Drum'n'Bass,
Downtempo rm 2

Vancouver Special

BY JANIS MCKENZIE & CHRISTA MIN

local CDs!

REMOVAL

Hello, my name is irrelevant (Wrong)

My feature CD of the month, because a) they're having their record release party on September 10th at the Brickyard (and you should go) and b) they really rock.

Removal must have commercial radio station music directors scratching their heads (or maybe banging their heads against a wall). It's a metal band made up of three guys with the smarts and sheer wit to produce their own records and tour successfully across Canada without an outside manager. They pack the clubs even though they don't get any press or radio play, and, yes, it's perhaps even more surprising. Removal has no vocalist. Of course this means that there will be no embarrassing **Robert Plant/Ozzy Osbourne** like posturing and preening, and that parents will have to find a non-lyrics-related

excuse to keep their kids away from this dangerous sounding stuff. You will hear something menacing in these songs (or should I say pieces? They're mostly wordless, of course, and identified only by number), as well as almost unspeakably heavy. Somehow the absence of a singer lets you really feel the songs, and remember that the best part of **Led Zeppelin** was the drums, and the best part of **Black Sabbath** was the power chords. Removal is pretty far, er, removed from those dinosaurs of rock, however. Imagine a runaway train of post-metallica metal without the metallizing lyrics and with some sampling thrown in and you're a lot closer. And, as I said, you should go see them. (2612 Elton St., Vancouver, BC, V5K 1K1)

SIOBHAN DUVAL
Siohhan Duval
(Independent)

A lot of female musicians think

reviewers are being lazy by comparing them to other female musicians, so I'll start off by saying that Siohhan seems to have gone to the **Stiff Little Fingers**, **Clash**, and **Buzzcocks** school of songwriting and playing. Now that's a very good school, but I have to add that this CD also owes a lot to the **Shangri-Las**, **Elastica**, and **Blondie** traditions, and these are all good things too. Unlike many of her peers, Duval sings, writes songs, and plays a speedy guitar in her own tight little three-piece, also unlike many of her peers, she seems shamelessly willing to trade on the way she looks in a flashy cutaway dress. Well, why the hell not? She's a one-time member of the **Bombshells**, a band widely remembered (for better or for worse) for their attitude and look than for their musical prowess, and her photos really are appealing. Duval sings 4 petulant, hard, fast, aggressive and girlish songs on this EP,

often with indecipherable lyrics. One, called "1," has an attractively wobbly (and catchy) vocal line; the last, called "Can't Stand You," features a lengthy talking bit near the end that puts a post-**Heavens to Betsy/Bikini Kill** type twist on the traditions of the first girl group days, but did make me (sentimental fool!) long for a bit more in the way of backing vocals. (canforduval@hotmail.com, http://members.tripod.com/Siohhan_Duval/)

local demos!

Oh, the angst, pain, and pretension of the singer/songwriter. How can you help but love the contradiction. Singer/songwriters are hurt, depressed, unloved, but somehow they have enough self-confidence to sing about themselves, and they want everyone to hear them. For some reason, I received more than enough self-involved demo tapes this month. The summer tends to be a downer for the unhappy.

Chicken scratch also seems to be characteristic of the singer/songwriter. I'm not sure if this guy's name is **Robert Ian Merre** or **Robert Ian Herre**. Maybe it's neither. Nonetheless, I was actually taken aback by the first song on his tape. I dou-

ble-checked to make sure it wasn't a cover, and I reread the tape and listened to it again. His voice sounds quite different on separate songs. Sometimes it's low and drawn out, other times it's scratchy and strained. Believe it or not, he actually had the guts to cover a **Fugazi** song. He slowed down "Bed For the Scraping" and played a bluesy strum while he crooned. (2-3318 Main St., Vancouver, BC, V5V 3M7)

Cover songs on a demo tape are usually not a good idea unless you change the song drastically or your voice or skills on an instrument are a lot better than the original. **Clive Goodinson** does a few too many originals on his demo. His originals aren't bad, but he does sing very loud. I think I'm just not too excited because he tries to sound like **Ron Sexsmith**. (cgoodinson@hotmail.com)

Now, if you haven't heard

this man before, you need to go buy his CD. **Mark** is the saddest songwriter in the city, and I managed to get my arms wrapped around his latest demo tape. Somehow I managed to erase the first song on the tape. Idiot. If I were this talented, I wouldn't be that sad. Another complexity of the singer/songwriter is that you have to be careful not to make them happy or else they might lose all their talent. (773 E. Pender St., Vancouver, BC, V6A 1V8)

This is a guy that you know. He's **David Lester of Mecca Normal**. He has put out a solo tape called *The Light changed before I could blink*. Beautiful, endless guitar work. I saw him at Yoyo A Gogo, and he's got the moves down. Hello! strums, knee action, and facial expressions. (Get to the Point, 304-1320 Saltsbury Dr., Vancouver, B.C., V5L 4B3) *

Happiness by Miyu

Meeting people is like standing on a door mat. Welcome. You stand, letting your feet down and make footprints. But for you, it's not like making an impression. You are slowly sinking lower, but no one notices. This is Depression.

7 inch



BY JULIE COLERO

This month I spent all my cash money on comic books instead of vinyl. Thank goodness people send me free stuff. I'd rather be alone in the sunshine, but I guess that starting at a computer screen is the next best thing. I hope all of you who spent your summer working hard are taking the time to do fun stuff, too. Go play some soccer! And remember, all of you about to go back to school — student loans are best spent on brand new records!

I hate the **REATARDS**. This "7" is shit. This is a horrible, horrible piece of nastiness. If you're into crass young punks making bad garage rock, you will probably love this record. The vocals are painfully hoarse and gravelly, and the lyrics are suggestive enough to make you a wee bit squeamish. I am not down with this so-called prodigy of "hate-fueled rock" (thank you, mister press release) singing about a young girl who obviously wants

to get it on with him. He can tell. He's all about the rock, and he knows when the girls want to grab his bits. Vomit! Vomit! I also cannot tolerate incorrect spellings of simple words, so a title like "Your So Lewd" doesn't



do much to help the cause. Don't do this. Don't waste your time on this kid. Just don't. (Empty, PO Box 12034, Seattle, WA 98012)

The **WONTONS** is a saucy Texas band spawned from such garage rock enthusiasts as the **1-4-5s** and **Junior Varsity**. The artwork on this release is top-notch, with the whole thing done up like a Chinese take-out menu. This is a silly garage-gimmick band, which is generally okay by me. I don't love this record, but I'll do. It's got it all — a rocker, a love song, a dis-song, and the all-essential novelty "do our dance" song. Right? Please excuse my brains... AAAHHH!! (Peek-A-Boo Industries, PO Box 49542, Austin, TX 78765)

The **EYESORES** and the **IDITAROD** are two bands that I've heard of, but couldn't say

why. Where they come from is a mystery, but they've turned up on a new single on the Brentwood Estates label out of Rhode Island. There seem to be some shared members and ideas between the two bands, and so the music flows quite nicely. Both bands sound very, um, pretty. The **Iditarod** offers up two slow, sad songs full of slightly dissonant strings and other clever instrumentation. The second song is an Enco cover, "The Fat Lady of Limbourg," which sounds really good with an accordion and a strong female voice. The **Eyesores** offer up a mammoth of a song, something mixed up between country and waltz, promising but for the repetition. Stick to the **Iditarod** side. These bands are both doing their best to sound like bands like **Ida, Beekeeper**, and the **Rachels** — they haven't quite got it down yet. (Brentwood Estates, PO Box 2062, Providence, RI, 02905)

The song "Detour" by **BIS** is not so hot. Why they chose it as a single for the new album is a mystery to me. It may have something to do with the fact that it is a collaboration with super indie woman **Lois**. She helped to write the song, and sings some of the soulful, crooning bits. This is a weird piece of r&b type tuneage, and I just don't get it. B-side on this release is

also pretty weak; a big-beat electro-synthwave with weird hippy vocal samplings and Mando Rii singing some important sound effects or other. The record player was kinda washing out the lyrics, so all I could

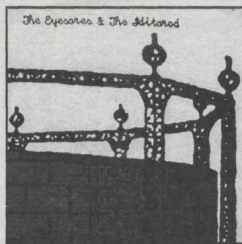


figure on this one was something about "hey, I'm just another girl." Well, their packaging is getting very ultra-style, and they're still very cute, so I guess I don't hate them for this ... I'll still be front row center stage when they turn up here this month. (Wrijia, 17-19 Alma Road, London SW18 1AA UK)

The best offering this month, by far, is the new **SOLEX** single. I love this lady. Liesbeth Esselink, straight outta Amsterdam, is all hot on the upbeat electro scene.

She rules. Big time. The **Aside**, "Randy Costanza," has an amazingly cool guitar loop, and the feel of a '60s soundtrack playing out-of-doors with birds singing and dancing right along. There're some high, silly vocals,

but once again, I don't know exactly what **Solex** is singing about. The two b-side tunes are also quite excellent. "And On" has got piano and flutes added to the happy beats, and "Call Me Misty" is all about being silly, with sawtooth horns and slidey guitars. This woman can do no wrong,

in my books. I look forward to the full-length album, probably coming very soon. Check it. (Motador, PO Box 20125 London, W10 5SA UK)

Oh, and for all of you who can't be bothered with picking up singles, be decent enough to get the new **HEADCOATES** album. Sisters Of Suave, which has all their hot stuff from the past few years which was only available on 7-inches and the like. They do crass like crass should be done. Is good, I like. *



BEN HARPER AND THE INNOCENT CRIMINALS BURN TO SHINE



TUESDAY, SEPTEMBER 21

BURN TO SHINE LISTENING PARTY
FRIDAY SEPT. 24 8:30 PM AT THE UBC PIT PUB
IN CONCERT OCT. 12 AT THE ORPHEUM

ALSO AVAILABLE: THE WILL TO LIVE, FIGHT FOR YOUR MIND, WELCOME TO THE CRUEL WORLD

WWW.BENHARPER.COM



Gomez

Liquid Skin



"After a mellow hour with Gomez, you'll feel like you've cozied up with artists ranging from Phish to Tom Waits, Beck, Pearl Jam and The Greatful Dead."

— *Toronto Star*

"Meet Britain's greatest living space-rock hootenanny band"

— *Rolling Stone*

Album available September 21, 1999

www.virginmusiccanada.com



Radio Inter view

Live from Thunderbird Radio Hell can
be heard Thursdays from 9-11 pm on
CITR 101.9 FM



SEX IN SWEDEN



Who are you?

Sunday Shopping:

Guitar, whining, 5'8" with a wheezing disposition and a little fuzz on my breast. **Godwin Peak:** Rumbling and rambling, too tall for love, baby, and a comfortable mat to run your fingers through.

Free Willie: Just the right size, drums, and hairier than a Greek.

Does Sex in Sweden hold the record for the most gigs with Facepuller?

I thought we had the record number of shows with Matoramal Honestly, it's because they're very mellow guys, and the best damned band on the planet. In their honour, we have put in our 1999 mission statement to crush one of their songs into a Sex in Sweden flavour.

How much of Sex in Sweden is 'empty'?

Sweden is 3/4 empty. It is mostly ice and elk and mountains, much like Canada. Sex in Sweden is mostly an empty, vain experience because the women are all gold diggers, much like [those in] Canada. A Swedish guy came to our show at the Astoria and told us that. He said, "Oh, sex in Sweden is nice, but just for a week, and then after that, the women just want more from you. You give them something and they say, 'Why didn't you do this last week?' It really is horrible. Really." But I don't believe it. I think sex in Sweden is beautiful and free and everybody should try it at least once in their lives, much like [in] Canada.

In the song 'You Wanna Know Why,' you say the line 'Go the fuck away!' Does everyone leave the bar when you sing this song?

Have you ever really puked while singing this song? Everyone should leave the bar if they hear someone yelling the line 'go the fuck away.' Sensible advice? You bet. We no longer play that song due to the fact that it provokes unheralded quantities of bilious bilge to issue forth, and this bile is quite something. [It's] somewhat like ambergris, actually, only instead of coming from sperm whales, it comes from me. And, being a valuable commodity in constant demand, we have secured worldwide rights in perpetuity concerning this song, and anyone caught performing or in any way trying to profit from this song is subject to a massive bombing campaign. Sadly, some ignore this warning, and many have died horribly.

The last time that I personally vomited while performing this song resulted in the expropriat[ion] of 21 grams of the material, the value of which was appraised by a commercial commodities broker in the neighbourhood of \$4 million US. Imagine having to insure your own puke. Puke is gold to me, man, but the taxes are killing me.

What did you do with the \$4 million?

Obviously, we've spent it all on recording costs! That and we set up a charity house for runaway mink because the perfume industry keeps ripping their glands out. Save the mink! Use Sunday's sputum instead! Okay, really, we needed that money because every time we play the Starfish Room, the bartenders steal all of our money. I swear it was at least \$15,000 the last time alone.

Are you part of the bridge and tunnel crowd?

No. We have moved beyond cars, on to rocketry. We are planning to set up a launch pad in order to send fungus back into space, back where it came from in the first place. Hopefully, we will be able to colonize magic mushrooms on Mars. Rockets full of mushrooms crashing on Mars, a giant red psychedelic planet of war. We are also sending these missiles to every country in the world, spawning flipped-out rock bands everywhere: Frisky in Finland, Naughty in Norway, Dirty in Denmark, Fresh in France, Swinging in Switzerland, Porno in Poland, Horny in Holland, Lust in Luxembourg, Lascivious in Libya, Jiggy in Jamaica, 3 Jerks like You ...

Do you practice with broken strings in anticipation of your shows? And, speaking of things that break, what happened when Sex in Sweden 'bought' drinks at the Cobalt?

We break strings all the time; you get used to it. As for the Cobalt, the Cobalt sucked. The goddamn waiter, this was for Facefest, so we finished playing, and Mr. Plow is on, and the goddamn waiter was keeping all the change for the beer, so we bought our drinks from the bar, no big deal right? But the goddamn waiter has a problem with this, which is shit, and then they get all testosterone on us, the bouncer's 'You wanna go?' right, and Sunday ends up in a choke hold.

How do we know if the drummer that played on Live From Thunderbird Radio Hell is really your drummer? He usually plays 'masked,' but we saw him unmasked! Huh?

Well, really, they're not the same person. For some reason we can't seem to keep a drummer for any length of time. Death, insanity due to syphilis, penury, actually Phil just had a sex change and joined an all-girl band. It's Phyllis now. We've had several people sit in with us on our recordings and luckily that masked villain, 'the phantom,' has made it to most of our live shows. It's a pain in the ass really, we're constantly putting want ads in the music sections of all the local papers. Maybe we should have advertised in the Pride directory. But now we have Willie. He's solid, he's versatile, he's gonna be our drummer forever.

Contact:

Sex in Sweden
Box 2621
Vancouver, BC
V6B 3W8
Phone: 708-0278 (Godwin)

Discography:

Smorgasbord [EP] July '99
Live Action! Nov. '98
Punks Look Like Jerks From Outer Space [EP] July '98
look for Drugs in Nov. '99

VIRGIN MEGASTORE SOMETHING FOR ALL OF YOU

Love comes in chunks and so does music

Superchunk
Come Pick Me Up
\$15.99 CD

Abstract-pop luminary Jim O'Rourke agreed to twist the dials and offer his ear to the ever-evolving Superchunk sound. The result of this 3 week stay in Chicago is Superchunk's startling new album *Come Pick Me Up*.

Mekons
Where Were You
\$15.99 CD

Continuing the series along, here is part 2 of the (possibly) ongoing Mekons series containing rare and unobtainable tracks recently pulled from in between Sir Jon Langford's eye teeth.

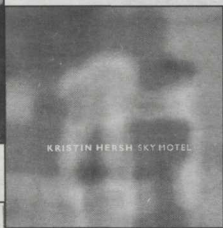
Orange 9 mm
Pretend I'm Human
\$15.99 CD

Space riffs, meets hip hop, meets some shit you've never heard before.



MEGASTORE
MUSIC MOVIES BOOKS SOFTWARE

VIRGINMEGA.COM



Sale Ends September 27th

The Magnetic Fields

69 Love Songs
\$45.99— 3 CD SET OR
\$15.99 EACH

The compositions on *69 Love Songs* are some of Stephen Merritt's most ambitious and diverse work to date honoring his time tested themes of life, loss, hope and beauty. Other Merritt projects include the 6ths, Future Bible Heroes and the Gothic Archies.

Kristin Hersh

Sky Motel
\$15.99 CD

Kristin Hersh's third solo release offers up 13 new Hersh-penned songs dealing with parent guilt, masochism, sadism and deliberate irresponsibility, being lucky, being cursed, better drugs and so on.

Free motel key chain while supplies last.

Today is the Day

In the Eyes of Good
\$15.99 CD

"If you think you've honesty, frustration, and aggression in music, and you haven't heard *Today is the Day* please make the proper adjustments to your listening habits."

—GUITAR MAGAZINE

Robson & Burrard • 604-669-2289

Monday to Thursday 10 am - 11 pm | Friday 10 am - Midnight | Saturday 9 am - Midnight | Sunday 10 am - 10 pm

Louder Than A Bomb

It sounds like a cliché, but I've heard it said many times that hip-hop has come full circle. It seems to me that this has finally been proven true. A couple of months ago I discussed the way in which the corporate lackeys of the White Supremacist-Capitalist Patriarchy (thank you, ball books) have used popular culture, and hip-hop in particular, as a means of both profit mongering and social control. While I maintain this to be true, I've always felt the real strength of hip-hop lies in its grassroots basis. Part of what has historically made hip-hop so compelling to so many people is the DIY attitude and anti-corporate sentiments inherent in the culture. Just like the Black railroad employees of the early decades of this century who bootlegged blues records for brothers and sisters without any other access to them, rap has always had the bootleg and the home studio mix tape at its centre. This is how it went from a local phenomenon to an national/international force before the industry got its head around it.

Even the structure of the culture itself is anathema to the concept of corporate ownership (i.e. graffiti as public art, and the idea of constructing a song by taking pieces and samples of other people's music without paying the companies royalties). My point is this: despite the overwhelming marketing power of the corporate music industry, there has always been a small core of die-hard indie hip-hopsters who kept the original spirit of hip-hop alive. Despite the wave of minor label purchases by the Big Five, new indie hip-hop labels keep popping up, and a few artists still go their own way. Many people in the game talk about resistance, few actually live it. From their beginning about 14 years ago, Public Enemy have always been hip-hop's most articulate and revolutionary voices. With their latest release, *There's a Poison Game On*, they have once more proven that their pro-black, pro-indie, power-to-the-people message is more than just talk. After arguing over artistic and financial control

for five years in court, they have finally ditched Def Jam (owned by one of the Big Five) and returned to their indie roots. The entire album was made available for purchase through Atomic Pop, an independent internet distributor, as an MP3 two months before the U.S. street date (so far there is no Canadian release date), with a single ("Swincler's Lust") downloadable for free. You can now order the album in several downloadable formats as well as standard CD. They retain full control of content and responsibility for marketing and distribution and the financial benefits are seen directly by the artists rather than the measly 10% one might be lucky to squeeze out of a major label (after costs, of course). By once again giving a big "Fuck You" to the corporate capitalist machine PE and a select few other artists have brought hip-hop back to its roots and its true strength. From bootleg cassette to MP3: self reliance and artistic freedom could well be on their way back. *



BY NAT X

Kill Your Boyfriend

COMIC REVIEWS BY ROBIN



My first experience with Graham Chaffee was when a friend of mine was showing me the extent to which comic artists are influenced by art. The book was *The Big Wheels*, the first of two Fantagraphics books drawn by Graham Chaffee, a comic artist who is greatly influenced by the work of Edward Hopper. Of the two, *The Big Wheels* is my favourite. There's such a strange quality about it, almost the same quality found in *Batman - The Animated Series*. The mix of '40s style and sophistication with the personality and technology of the '90s is so familiar, yet so novel. It's a large book, allowing the reader to see the eloquence of Chaffee's brush strokes — which aren't as dense as those of other comic artists who use thick brushes. These brush strokes provide the impression that everything is curving and flowing seamlessly. The story, which is actually many stories, tells of the people surrounding you or anyone else's day. Chaffee's tale first follows a bum getting a coffee, and then quickly leaves him to focus on the waiter who serves him. From there, Chaffee pursues the waiter on his trip home from work, the sister he wakes up, the courier who passes her on the street, and so on. At

times, this lack of continuity can be a bit confusing, but dialogue comes in at the right places (only to disappear with the next person examined). Ending with a Gershwin classic and images reminiscent of *Metropolis*, this story leaves you with poetry. The simplicity and sparse dia-



concerns a different bunch of people, the plot lines still manage to intertwine and end in a completely different way and place than one would expect. The characters sway as the poem choreographs them to an unheard tempo. It ends with a meeting of three animals discussing what "the most important thing" is to humans. It's a hopeful and intelligent ending which moves me every time. As usual, the art is beautiful, although not as smooth and refined as in Chaffee's first book. The images, however, are dead on. In one story the continuity is unbroken but the chaos of war is made shockingly apparent. The art lends itself to the comic form; Chaffee is almost a master at this.

These two gorgeous books are easily lost in shelves and shelves of comics, much like the author himself. They were published in 1993 and 1995, respectively, and I've not seen anything from Chaffee since. This bothers me. I wish I knew more about him because if ever there were an artist/writer who could convince the masses that comics are a legitimate art form, capable of being just as literate as the latest bestseller, I think Chaffee would be that person. *

logue leave you with the same feelings of expectancy, change, and sadness that are always apparent in Edward Hopper's art.

The other book, *The Most Important Thing & Other Stories*, revolves around a poem about the masses by Lenore Henry. Each group of stanzas is accompanied by a short story illustrating Chaffee's take on the poem. It takes place during the same retro/modern period as *The Big Wheels*. Even though each story

Palinkas Eats



BY BILL K

UNFORGETTABLE PIZZA 450 West 8th Ave.

I don't know if anyone remembers, but the last time I wrote this column I bemoaned the closing of Unforgettable Pizza. Well, it looks like I should get an intern or an assistant to check the facts for me because it turns out that the pizzeria is still open. Completely by chance, I was at Cambie and 8th and stumbled upon Unforgettable's new location. For my error I apologize, and am making Unforgettable the subject of review this month.

Unforgettable Pizza is now located at 450 West 8th, in the bottom of one of those annoying condo/loft buildings. But don't let the location wig you out. You may have to brave all the outdoor store shoppers and SUVs in the area, but it is definitely worth it. While there seems to be glut on the market of crappy pizza joints providing nothing but cheap eats, Unforgettable's

focus is on quality. Each pizza is a lovingly hand crafted masterpiece. You can stop in for slices, which are actually hot and spiced to taste, or you can get delivery. The problem with delivery is that you have to live fairly close, and sometimes the owner/cook/deliverer is out on the road so you have to leave a message and wait for him to get back to you. A small inconvenience, really. If you are ordering a whole pizza, the two I recommend are Unforgettable's Vegetarian and the Gulf. The Vegetarian has roasted garlic, eggplant, green onions, artichokes, feta, and sun-dried tomatoes. The Gulf has smoked salmon, capers, green onions, and dill. Damn, those sound good. There is a wide selection to choose from, and the vegetarian is provided for as extensively as the carnivore. As far as cost goes, a ten inch goes for around twelve bucks, a fourteen inch for about sev-

enteen and slices for about two. Admittedly not the cheapest in town, but do you really want to eat cheap, crappy pizza all the time?

I still remember the first time I went to Unforgettable, about six years ago. This was shortly after it first opened on Burrard. A friend and I were picking up another friend after work, and we had some time to kill, so we wandered in. Two slices and a Brio later, we were in love. Every visit since, we have been greeted with smiles and friendly conversation. There is nothing finer than getting good food, and having the owner and his wife remember you, even if you haven't been in for a while. For this — and the good food — I will always return to Unforgettable.

Inside Unforgettable's menu it reads "Truly a unique and memorable culinary experience". Truer words have never been spoken. *

DISCORD IS ONLINE

CHECK OUT BACK ISSUES

SEND US SOME MAIL



www.ams.ubc.ca/media/citr/discord/discord.htm

COOL DOWN

ONE LOVELY SUMMER EVENING, HANCUNT MET WITH MISS BENNY FROM VANCOUVER BAND COOLDOWN. THEY WERE HAVING A LOVELY TIME, UNTIL ROBERT SHEA FROM MAP MUSIC CAME ALONG ...

DISORDER: Is Cooledown moving from a duo to more of a collective, with additional members?

Benny: Yeah, it's moving that way, just because we want more outside influences; I want to head away from a smooth, mellow sound — I like that, I still want to keep that sound and Greg and I are still going to work on that stuff — but we're going to collaborate with more people.

How did Cooledown form?

I was in an another band before this for not very long, a Goth band. That's not what I was into but they promised that we could write in a different direction. I did those shows and I started writing some music [which was more] like what I'm doing now, and Greg was really into it but the other members didn't wanna.

So it was natural.

Yeah, Greg would give me a loop, and I'd take it home and do stuff with it and then give it back to him, and it's a good writing process. I like doing it that way.

How did you hook up with Robert Shea, Map Music slave?

Greg lived in this building, he went on a tour with Numb, he played drums with Numb and they did this tour through the States. Robert went with them, and Greg started telling Robert about this project that he was doing, and Robert was really interested, and that's it. It's funny, because I was trying to send my stuff out, and I read an article in the Georgia Straight about this local electronica label, Map Music, and thought, 'I wonder if I should send it to him ...' and then it ended up that Greg knew him.

You're an accomplished piano player. Are you going to add your own keyboards to the new album?

Yeah, I might, because I've written most of the keyboard lines myself. It's like chewing gum and walking, right? It can be done.

[Benny and I talk about cheesy manufactured pop stars.] Have you ever had offers like that?

Yeah.

Oh please, tell us about that!

Well, I got an offer to be a Japannation type singer.

No way. Like total Sailor Moon? And sing what with who?

Sing by myself, Sailor Moon type songs. Really well produced.

Did you consider it?

Well, it was presented to me in a different fashion, and then offer a few meetings and stuff it [became] clear to me what the project was really about.

Tell me more, that's so funny! Did they get somebody else? Is that product out now? That bar code that could have been you?

Yes, it's not exactly the project that was presented to me, but it's very similar. A lot of people were saying, 'That was a bad career move, you could have gotten known for that!' and it's like, yeah, known for how long and for what? Zero credibility.

Like Debbie Gibson. She had some integrity though, because she wrote her own songs and played the piano.

She did, she had talent.



PHOTO BY MARC MOUSSEAU

You know what cracks me up about Briny Spears? She looks exactly like Debbie Gibson. I'm like, 'Brinye, you're so dumb. Don't you see what's happening? Don't you know you're going to be 23, doing B & E's to support your coke problem?' Do people just see you and go, 'Oh, you're so marketable because you're pretty and you're young and you're blond and female?'

Yeah, and I get in really bad moods about it sometimes, when things aren't going well. Fuck, there's people making a million dollars with zero talent. I have so many friends that are so fucking talented and record labels wouldn't look twice at them because they're not physically marketable. It makes me sick.

[We are joined by Robert Shea of Map Music....]

We're off topic. We were talking about the new Weird Al Yankovic and how he looks like Alanis in all the photos on the sleeve of his new CD.

Benny: Remember the video we saw him in the other night?

Robert: Yeah, it was kinda goofy though. I like it better when he covers other people's songs. Like 'Taco ... Grande ...'

Benny: That was an old one, though. [Hancunt is still bustin' out... I want some chimichangas and some enchiladas ... Hey, since there's three of us, why don't you ask Robert one question? I'm all about threeways these days.]

Benny: OK, Robert, what's the most exciting thing you've done lately?

Robert: The most exciting thing that I've done lately was completing the video for 'True Form'. Because we didn't know if it was going to get completed.

So what does the future hold?

Benny: Cooledown is gonna go more my way.

As opposed to ...

Benny: As opposed to anyone else's way. No,

we're just going to increase the numbers and turn into a band.

Robert: Our idea the whole time was to create a band with them involved in the writing, recording and playing live. Not just have it a studio project.

I've wanted to get out of that forever. When

Benny and Greg came to me last year I thought wow, great, this is what I want to do, I don't want to do as much electronic studio stuff.

Benny: Producers like Greg are into doing the writing and everything but they have busy lives and they don't want to make all the sacrifices that are involved with touring and live shows. I mean Greg is totally into doing the writing and all that stuff to a certain degree, but he thinks it's OK to have one rehearsal for a show. Whereas I come from five nights a week rehearsing, and you have to be really tight to do a show because people can see right through you. So we're still going to collaborate with him and others, and also solidify the band. We're still looking for a drummer, a multi-instrumentalist and a back-up vocalist.

How do you feel about performing live?

Benny: I like it, the interaction with people, it gets a different effect, a different vibe and feeling. I like using different stage personas, I can dress myself according to how I feel, whether I am feeling sweet and lovely or totally vile. Because of all the production that goes along with the EP either, I'm sure people will be quite surprised by the different format live; it becomes altered right away just because it's live.

Your debut EP, Ether, was heavily reviewed. What were the best and worst things that people said about Cooledown?

Benny: This one woman said it was all very good and then she [added], 'Miss Benny's vocals are as pleasurable as they are painful.'

People say that about PJ. Harvey too.

Benny: The next album is going to be more upbeat and more edgy, still keeping the attachment to the EP, that feel, so I think we're going to have a couple of remixes of songs from Ether on the new album. And I'm writing songs on my little QW70 machine. I took it to Europe with me and I learned a lot. Now I've got some groovy stuff happening. I'm going to dump it on Phil's computer, hopefully, and he can play with it. We're working on a video for one of the songs, one that I wrote about myself at home.

When's your first full-length coming out?

The new year.

So you're still recording.

We're still writing. There are a few songs that are done, and a few songs that I'm writing with other people.

That is yet another advantage of being on a small label: things get done faster.

Yeah. Then we have Robert with the whip; he's cracking the whip, getting all these people involved. He does it all. Promotions, management, all that shit, he does it all. Besides being a complete pain in the ass sometimes, he's OK. He really looks out for our best interests, for my best interests, he's trying to make it as good as it can be. Because, in a way, a small label's best interest is the same as yours.

You've been showing off your new video on Much. How much does the video have to do with the song?

It's just a view that Jason France had; he was listening to the CD and he had a distant vision of a video, and so there it was. I was away and I had a bunch of messages on my machine when I came back saying, 'Hey, your video's getting played!'

So is it exciting, do you feel like a celeb?

It's exciting. I don't feel like a celeb yet. I need MORE!

You spend most of the video in a funky car. I love it that you are actually driving it.

Yes. *

BRING THE NOISE

Article by Brady Cranfield, photo by Evan Lee

The members of Hospital are such nice young men, so happy, friendly, and polite. However, put them on stage with their instruments and they'll produce the most enormous, high-volume noise they can manage. But this noise is music to their ears, and I would agree with them. Composed of Kelly Churko on guitar, theremin, vocals and electronics, Ben Wilson on drum machines, vocals and electronics, and Masayoshi John Anzai on saxophone, vocals and electronics, Vancouver artists Hospital are inspired by the harsh sound creations of such Japanese noise-mongers as Merzbow. Yet despite its highly abstract character, the members of Hospital approach their work with the same offhanded enthusiasm that any group of musicians might have. Noise is, for them, only one mode of musical expression among many. But the choice of noise is not accidental. In this sense Hospital's music can also be read as a broader comment about the conditions of its place and time of creation. Their work can be seen to reflect a modern sensibility derived in part from the mixing of so-called high culture with the codes, products, and processes common to contemporary popular culture. The outcome here is a form of popular appreciation that we often take for granted as part of everyday Western life: a kind of *laissez-faire* deconstruction. Hospital thus becomes evidence of a self-reflective way of making and living through culture that is both very flexible and abstract but also very particular and simple. At a time when capitalist relations are becoming further integrated and all-embracing through advances in high and biological technologies, and solace and freedom are more often sought within specific cultures than attempted through one grand culture, Hospital's choice of expression makes perfect sense. Noise, indeed. In other words, Hospital's noise music might be the most appropriate soundtrack for the uncertain coming of our next historical era. This is not to just represent a pessimistic view, because also within Hospital's clouds of sound are an urge and an imperative to transcend difference through difference. Here's what Hospital has to say:

DISORDER: How did Hospital begin, what is your history?

Kelly: We all met at Vancouver Community College music school, essentially.

Ben: We've been in lots of bands together before.

Masayoshi: I guess our inspiration for Hospital comes from the noise scene, the Japanese noise scene.

Ben: Which Kelly got us into.

Masayoshi: Because Kelly went to Japan.

Kelly: I started getting into Merzbow and stuff like that. I moved to Japan, I lived there for a year. After the first year I came back to Canada for a summer and we recorded the CD. We released the CD and then I took it back to Japan for another six months and distributed it to stores and various people around Tokyo. Then I came back, again, and I've been here for four months.

Ben: So in September of last year...

Kelly: September '98, Hospital began.

Ben: After talking about it for a few months.

Tell me about the label Noisebludgeon and more about how your recording came together.

Ben: Well, when Kelly was on his first trip to Japan, he wrote us and we talked and he said that when he comes back he wants to do a CD and some performances, and basically form a band, a noise band. We thought, "Since we're going to do it independently let's just start a label anyway, and we'll see how it goes" — a small, no risk situation.

Kelly: We recorded on a cassette four-track. We put it onto CD at SFU and then we sent it to my brother in Regina to master it. He sent it back, but by that time I was back in Japan again, so these guys took care of the production.

The sound and style of Hospital is very specific and intentional. What is your agenda? Do you think of Hospital as an opportunity to get outside of traditional ideas and practices of music, or do you see Hospital as a negatively critical evaluation within such ideas and practices?

Masayoshi: I guess what we go for in Hospital is electronically altered extreme frequency manipulations.

Kelly: Our music, in general, has become more and more extreme since we've met. Every group we've played in has been more and more extreme. The three of us used to play in a band called Cesspool — which had visuals as well — that was kind of like John Zorn's Painkiller, and Hospital is just the next step. We're not trying to fuck shit up, it's just another direction of our music — it's what we're into. We're not trying to make a statement or trying to piss people off, it's just the direction we've gone in.

Ben: Nar are we trying to make a statement about the state of music today. I think I'm pretty happy about what's going on in music, and I imagine these guys are too.

Masayoshi: It's just something else. It's also something that doesn't get done too often, at this time and in this city.

Kelly: It's a relatively new thing, this pure, harsh noise. It's



interesting to do it, for us.

Masayoshi: And it's really fun.

Ben: We're learning.

Kelly: It's liberating.

Masayoshi: It's cleansing for the soul, in a way [laughter].

Do you feel that the degree of formal technical and theoretical musical training that you have in any way informs and enables your excursions into noise-based music, or do you think that anyone and everyone can validly make such music?

Masayoshi: I think that anyone can make music [laughter].

Kelly: Or 'such' music, but you definitely have to have a sensibility...

Ben: ...of musicality.

Masayoshi: Everyone has their own different sensibilities.

Kelly: We come from a very educated background.

Masayoshi: Sometimes it pops in, in structural ideas or description of ideas or something, but it's not very technical, really.

Ben: I'd say that experience with free improvisation would apply to this music more than any technical thing that we've learned in school.

Masayoshi: You're essentially just going with the moment.

Ben: We certainly learned nothing about free improvisation at school [laughter].

So are there any direct compositional concerns for Hospital or is your music more based on improvisation? Do you even bother to qualify and differentiate these notions when making your music?

Masayoshi: We all have experience playing in other projects and with other people. Essentially, in any combination of people, music is basically a sense of communication, how everyone gets on the same wavelength, or whatever, in trying to produce something together. For me, with these guys, we just happen to have a similar vision, an overall idea of what we're trying to do, whereas if I was trying to do the same kind of thing with different people, it would probably come out differently.

Kelly: Getting back to the composition aspect, a lot of times we talk about form before we do a piece, and sometimes we have mini scores or directions talking about timbre, frequency range, duration, combinations of players, and sometimes it is completely free. Sometimes we have a plan and sometimes we don't; we like to mix it up a little bit.

Ben: It's definitely free improv based, but with

Masayoshi: Magnify and amplify [laughter]. **Does Hospital self-identify with a tradition of artists that use noise in their work? Certainly Merzbow comes to mind, but is there anyone else that you may also take inspiration from?**

Kelly: We take inspiration from everything. Of course we all love John Zorn a lot. For me, he was the guy that got me into all the Japanese stuff in the first place. I would have never known about [Japanese noise] if it wasn't for his Japanese label Avant. From there on it just fans out like a big tree — from Zorn you can go in any direction.

Ben: If your interest is strong you'll search it out, you'll find it.

Kelly: Definitely also Japanese bands like the Ruins, the Boredoms and Otomo Yoshihide.

Ben: Maybe going in another direction, as well, stuff like Yannis Xenakis, more 'academic' electro-acoustic stuff from years ago, decades ago.

Masayoshi: Late period Coltrane.

Kelly: Anything, we love pop music too.

Aside from Hospital, you are all individually very involved with the local underground jazz scene. Tell me about some of your many other groups and associations.

Ben: Masayoshi and I were in a band called Meathook Ensemble with people that we went to school with. That [band] is lead by a bassist named Travis Baker, who writes pretty much all the material. It's highly composed jazz/classical and free improv stuff.

Masayoshi: I lead my own group, Amour Fou, then I play bass in a band called Reflector, which is a more groovy, funky kind of thing with electronic spaces, and then there's Ujaku, the Naked City cover band, which we're all in.

Ben: I also play in a band called Broken Record Chamber, which is a free improv electronic thing, more ambient. We have a CD coming out on Spool records, a Vancouver label.

Kelly: We are in many bands with a lot of the players we play with, in various combinations. It's a very incestuous scene in Vancouver [laughter].

Ben: But I want to put a stop to that, I want to meet more people.

Kelly: We all want to open it up, to have all the scenes get together.

Ben: This city could be so strong.

Masayoshi: We're all conscious of that, but for me, how much can you do in a week? I do want to play with all my good friends, but I also want to play with all these other people that I don't even know. For me, to meet Robert Dyke was a great thing and really opened me up to some of the older guys.

Kelly: It takes time, but we are definitely open to any new musicians.

Ben: I love to see a band in Vancouver that I've never seen before and go, 'Oh my god, they're great, I'm so happy to see this band.'

How do you feel about Vancouver in terms of audiences? Do you think that people here are into music like Hospital makes, or do you think that you might be better received elsewhere?

Kelly: We can't play in Vancouver very often. We just played a show and we were pleased with the turnout, but a group like [ours] should tour.

Ben: I think that there are a lot of good listeners in this city. It's really nice to have people you've never met say to you, 'Oh, I really enjoyed the show.' Or just even show up to the show — that's enough. I think that some people are opening their minds. Things will get better and it will come to the point where a band like Hospital could play somewhat regularly and have people come out.

Kelly: It's growing, slowly but surely. And it's artists working; we have to help each other out, nobody is going to help us out.

Finally, what's on the horizon for Hospital?

Kelly: We've got Japanese tour happening in October and we've got some new CDs coming out, one [of which is] a split CD with a Japanese noise artist called Facial Mess, on Noisebudgeon. •

some structure.

You guys have some codes to communicate with, and that is one of the ways that any training that you have comes through — you guys are very disciplined.

Kelly: We've played together a lot for the last five years.

Masayoshi: I think that the training obviously makes us more aware.

Kelly: It's the jazz improv sensibility compared to pure noise bludgeon [laughter].

Ben: Which a lot of people do, just making noise for the sake of making noise, which is fine. Maybe it's an anger thing, or whatever. We like to have other elements too.

Masayoshi: To keep ourselves interested.

Kelly: We do like to go berserk.

Masayoshi: Just not all the time.

Ben: But in a way I don't see a difference between this and more accepted forms of free improv, even the most avant garde of free improv. This is just more of the same.

Kelly: [We] just magnify certain aspects.



think smiley, think small.

new album, 'ALKALINE', available now.

On tour across North America, with GOOD RIDDANCE, beginning in October.

Choke

Available September 28th: 'FOREWORD', the much anticipated follow up to 'NEEDLESS TO SAY', one of EXCLAIM MAGAZINE'S top ten punk albums of 1990.

CHOKe ON TOUR WITH STRUNG OUT:

Sept. 23 San Francisco, CA	Oct. 2 Winnipeg, MB
Sept. 24 Portland, OR	Oct. 3 TBA
Sept. 25 Bellingham, WA	Oct. 4 TBA
Sept. 26 Vancouver, BC	Oct. 5 TBA
Sept. 27 TBA	Oct. 6 Toronto, ONT
Sept. 28 TBA	Oct. 7 London, ONT
Sept. 29 Edmonton, AB	Oct. 8 Ottawa, QUE
Sept. 30 Calgary, AB	Oct. 10 Montreal, QUE
Oct. 1 Regina, SK	Oct. 11 Philadelphia, PA



smallmanrecords

PO Box 352, 805 Corydon Avenue • Winnipeg, MB, Canada R3M 3Y3
www.smallmanrecords.com • Tel: 204.452.5677 • CDs \$12.00 PPD

STUPID WITTY COMMENT HERE



TILT
"Viewers Like You"
 CD/LP \$10.00



FRENZAL RHOMB
"A Man's Not A Camel"
 CD/LP \$10.00



SWINGIN' UTTERS
"Brazen Head"
 CD-EP \$6.00



ME FIRST & THE GIMME GIMMES
"Are A Drag"
 CD/LP/CASS \$10.00



GOOD RIDDANCE
"Operation Phoenix"
 CD/LP \$10.00



V/A
"Short Music For Short People"
 CD/LP \$8.00



GOOBER PATROL
**"The Unbearable Lightness
 Of Being Drunk"**
 CD/LP \$10.00



SICK OF IT ALL
"Call To Arms"
 CD/LP/CASS
 \$10.00



LAGWAGON
"Let's Talk About Feelings"
 CD/10"/CASS
 \$10.00



FAT WRECK CHORDS P.O. BOX 193690 SAN FRANCISCO CA 94119

RAVIOBIRNIN

PHOTO BY CHRIS FREY
BY CHRISTA MIN

Seems like the best bands in Vancouver are the ones which get the least attention from the locals. If they do get people coming to shows, it is generally assumed that they're not from around here. Radio Berlin's 1998 demo tape managed to excite local music pessimists like myself. I frightened the band by trying to interview them at a bus stop outside of Miss T's Cabaret. I assured them that I'd be the only one who'd come out sounding like an idiot. I couldn't stop laughing during most of the interview. Jack, Josh, Chris and Warren, who comprise what is probably the least pretentious band around (though they actually have the talent to act that way if they wanted to), smiled politely as I laughed hysterically, but it wasn't my fault, I swear. I tried to act normal. It must have been the drugs.

Who writes most of the lyrics?

Chris: Jack and I write the lyrics.

Jack: We split them. Whoever sings writes the lyrics.

What are you singing about? I can't hear what you're saying on the tape. Are they love songs?

Chris: Some of them are love songs, yes. Tragic love songs. Love gone terribly wrong.

Jack: Yeah, they're pretty. I don't know, melancholic. I wouldn't say they're upbeat or anything.



Josh: Emptiness, despair?

The pedals and the rhythms that you use are obviously characteristic of early eighties music like the Cure. I don't think that sound ever died, but hardly anyone nowadays reproduces it. Why do you choose to?

Jack: I don't know, we kind of like those kind of bands, like Joy Division and Echo and the Bunnymen. **Chris:** We've all been in predominantly hardcore bands for a long time and we've been, uh, suppressing our yearnings to be in really sensitive, emotional bands [laughter].

I know Jack was in Slough of Despond which is totally different from what you play now.

Jack: I was only in that band for a little while. I was just kind of filling in, I guess.

Josh: Warren is formerly of [We Be] Birthin' Cows, of Caquiltam fame.

What did they sound like?

Jack: They were just ... all I can say: awesome. **Jack:** Pretty much. 'Awesome' sums up [We Be] Birthin' Cows.

Do you, Josh, feel suppressed because you always have to play your toms in Radio Berlin? Is Jerk With a Bomb your outlet to get to hit the snare?

Josh: [Laughter] No, no, actually they're not forcing me to play the toms. Yeah, it's really my own choice. But I may just be thinking that it's my own choice because it's been so indoctrinated in my mind by these horrid megalomaniacs.

Chris: We make him subliminal sleep tapes.

Jack: 'Play the toms ... Play the toms ...'

What do you think of the Vancouver music scene?

Jack: I don't know, it's just kind of Rock. There's that alterna-west-coast-hard-rock sound. We were into the punk scene and more into all-ages kind of stuff.

Radio Berlin and Cappozzi Park, who you're playing with tonight, are two of the few Vancouver bands that people actually come to see. Most local bands, people just happen to be there.

Jack: Exactly. They happen to be at the bar or something and they're like, 'That's cool,' and they forget about you, like, next week.

Josh: There's not really a lack of bad music in Vancouver. There are lots of like, different, good bands, but I mean, there's definitely a lack of support.

Chris: There's a lack of good venues as well. There's not a lot of all-ages shows going on, except for the fact that Jack and his sister Denise are spearheading the all-ages scene in Vancouver [laughter].

Can you tell me about the all-ages Co-op that you have going?

Jack: Well, we basically got sick of like, no bands coming to Vancouver that we thought were good. Well no, there's lots of bands that won't play bars and the Vancouver bar scene is kind of like kind of Vancouver bands and a couple, like, bigger touring bands from the U.S. We just wanted to offer a venue or like a collective of people that could do shows like that for travelling bands.

Do you think that in order to play all-ages shows the band has to already be well known?

Jack: No, a lot of people go out just because it is an all-ages show, and people know, like, what to expect.

Chris: A lot of people who are able to drink in bars and stuff [prefer] the atmosphere of all-ages shows because, maybe, they don't want to drink or smoke cigarettes. That's usually more of what an all-ages show has to offer.

Josh: It's really hard to say, though, because people just don't show up. For no reason. I mean, that's fine. It's not like you can go to people's houses and force them with a gun to go to a show, but sometimes it just seems like it doesn't necessarily matter if the band is well known or not well known, or local or not local. It just depends how the general mood is that evening in all of Vancouver. There are lots of 'I just wanna stay home and read' moods.

But don't you think that bands who demand only to play all-ages shows have it kind of hard? Bands like Fugazi can do that pretty easily, but when you're just starting out and you don't play bar shows, especially in Vancouver, it's pretty hard to get a gig.

Jack: We're trying to start something, kind of like a standard. When people see a show by the Coop, they'll know what we're trying to do, and they'll come see it because they might be missing out on something good.

What's your Co-op called?

Jack: Seven Segment.

How do you don't play live very often, compared to other Vancouver bands?

Jack: We don't feel it's necessary to play every week. We usually try to get out of town a lot. We go to the States quite a bit. We won't be playing for a couple months because old [Josh] here is going to be on tour with his other band. We'll be playing again in November.

Chris: He's playing for Ricky Martin, actually. **Jack:** I like it when I see a band once in a while, they play every couple of months and you get excited to see them. Not like, 'Oh, they're playing again.'

What's your favourite Vancouver band?

Chris: Uh, [We Be] Birthin' Cows.

Jack: I like the Automaton because of Conrad's great vocals.

Josh: Enzatz.

Warren: What's the question? I didn't hear it.

Favourite Vancouver band.

Warren: [Pause] I don't know [laughter].

Before I saw you live, I heard your demo tape, and I was really excited, and I said to my friend, 'I wonder what they're like live?' She said, 'I'll draw you a picture,' and this is it. Is it accurate?

Jack: 'Drummer faces! Pensive!'

Chris: Oh Warren! Awesome.

Jack: Twitch = Love ???



Josh: 'Warren — sex, sex, sex, sexy!'

Jack: My hair looks more like I'm from the movie *The Warriors*. I don't know if that works.

Josh: I like the drawn-in-purple faces.

Warren: Who drew it?

It's a secret. Sorry.

Warren: They're dead!

Chris: No, it's very flattering.

Anything else you'd like to say?

Jack: We have a couple records coming out.

Who's putting them out?

Josh: There's a 7" coming out very soon.

Jack: On Reassemblage. They used to be called Frogg, but they changed the people that are running it.

Jack: It's based in Olympia, Washington. It's distributed by Bottleneck and K Records.

Are you getting a lot of good response in the States?

Jack: Yeah, I think so. We get asked to play there quite a bit. The guys from Bottleneck in California are going to help us with some shows on the tour.

The Audience, from Sub Pop, are helping us do stuff when we go on tour in the fall.

What else do you have coming out?

Jack: An LP on Reassemblage as well.

Chris: And also the CD version of the LP and the 7" is going to be released [by] LoveandRomance ...

Jack: ... which is Julie and Shohera from Zulu.

And then we got a split 7" on Project Icons from Australia with this band called Kid Commando.

They're the Swedish Jon Spencer.

Chris: We were just offered acid, by the way,

which is the first time [it's been offered to me] since I was sixteen. *

Upstream Entertainment

For many years now the gang at UPSTREAM has been enjoying live improvisational music. Until recently travelling south of the border was the only way to witness these incredible musical adventures. We decided it would be easier (and more fun!) to bring these adventures to us and share them with everyone here at home.

Now more than ever before we are awash in accomplished bands incorporating a range of genres and unified by a commitment to improvisation. These bands vest every performance with vigor and creativity, they don't play the same songs note for note, night after night. These groups are stretching, allowing their inspiration to move them into new musical realms. Thus creating a vibrant fusion of musical styles that are unlabelable, pioneering and difficult to classify.

We hope our efforts lead you to appreciate the many wonderful bands currently playing across America and now here in Vancouver!!

Join us, we're UPSTREAM not mainstream!

Sept 16th \$12
Richards on Richards

Zen Tricksters

3 Sets 1 Acoustic 2 Electric



A Psychedelic Fair with New York City's
ZEN TRICKSTERS.

These bonafide road warriors stun audiences all over the States with their renditions of Grateful Dead classics. Combine that with some mystical melodic ballads and hard rockin' originals the TRICKSTERS do not disappoint! Sept. 16th offers the first UPSTREAM Psychedelic Fair with fire juggling, liquid lights and lots of smiling faces.

Sept 18th \$10
Lava Lounge
Formerly the Gate

ALL THAT



ALL THAT is New Orleans' most fun, grooving and, at times outrageous new funk band, whose eight young members draw on hip hop, rock, brass band and funk sources to create a truly fresh sound, **SOUAPHONKI!**

ALL THAT is comprised of members from, **DIRTY DOZEN BRASS BAND,** **REBIRTH BRASS BAND** and **DJ DAVIS.**

Sept 28th \$10
Sonar

Disco Biscuits



The **DISCO BISCUITS** are onto something and even they don't know what it is! They always push the proverbial envelope to make music with an intoxicating pulse. It's music you can't resist dancing to, with shuffling styles, shifting tempos and startling interludes that expose the bands wide ranging influences. Indeed the **DISCO BISCUITS** have come up with a new musical style **TRANCE-FUSION** a sort of Rave theatre that's based in Techno as much as rock.

Audio recording welcome and encouraged!

Outlets: HighLife, Black Swan, Zulu, Puff, On Top Bike Shop, All Ticketmaster Outlets/charge by phone 280 4444

Request it @

CiTR
101.9 FM



For More Information Call the Stream Line: (604) 904 4207



Tel.(604) 708 9855

**JULIE COLERO
CHATS WITH
KEN FROM
RADIOGRAM.**

PHOTO BY
STEVE HADWOOD

For those not in the know, what other bands have you, and the other members of Radiogram, been in? I've been in the Emptys and Sourpuss, a punk rock band. I was a punk rock Randy. Randy was in the Emptys with me. Steve was in Red Sugar, as was Randy. John, our lapsteel player, plays in Jonathan Inc. and Swank O'Hara. Mike, our keyboard player, also plays solo. Jack is in Jonathan Inc. He's a busy guy. Where does that leave us? With Ida, who plays in the Beans as well.

So whose main focus is Radiogram?

It's mine. I write the songs. I brought everyone together. The Emptys never officially broke up, but what happened was that I had this new batch of songs that I didn't want to do in the "rock band" format. I wanted to use some different instrumentation. I wanted some violin, some accordion and trumpet. I wanted a new feel, a chance to play with different people. Radiogram started out as a solo project. I recorded stuff with Steve, the drummer, and then Randy joined. We played as a three-piece through the winter at the Sugar Refinery. Gradually, over the winter, [everyone else] joined. All of a sudden, at the end of the winter, we were a six-piece band. It's quite a full sound on our recordings.

There's lots of stuff still missing, since the mixes aren't all there. We had Jesse Zubot come in and play some violin, and that worked really well. We had some stand-up bass. Shelly Campbell, who plays in a band called Auburn, she's a terrific singer, she's coming in to sing some backup. There's going to be about 20 people playing on this album. I wanted something a little more lush.

The Radiogram sound — who are you borrowing from or working with? Where did the new direction come from?



RADIOGRAM

Influence-wise? I've been in love with music since I was this high [Ken gestures], probably some of it comes from those old '70s story songs, some of it from country stuff. I've been listening to in the last four or five years. I don't know if the songs gel together, some songs are more country, some more folk, some are pop songs. Over the years, I've been a big Neil Young fan. I'm a fan of the Red House Painters, Rex, Mercury Rev.

Is this music that you're taking bits and pieces from?

Not consciously, that's for sure. The way I've been writing songs, I just walk around and lyrics and the melody just come to me. I walk around with an orchestra playing in my head. I've got my notebook with me, and I'll write the lyrics down. Once I've got the lyrics down, the song sticks with it. I haven't even physically sat down with a guitar yet to figure out the chords or the key [for some songs], which is strange. I'm not a very good guitar player at all. I play okay rhythm guitar, but when I was singing with punk rock bands, I would write lyrics. At some point, I picked up the acoustic guitar. I started to want to write my own songs because I was writing all the lyrics. I'm trying to surround myself with people who can play really well. I know that I've got these nuggets of songs, melodies and lyrics to build on.



The subjects of the songs sort something of a country feel. Where is that coming from?

A friend of mine once said that writing lyrics is like tickle-tapping. I just sing whatever comes to my

head, stream-of-consciousness, and [from] that, I'll get three or four lines that I really like. It's not really overly political, [except for] the politics of love. Subject matter, I don't know... I had a rough year a couple of years ago which left me pretty disillusioned. I was able to work that out through music, that's for sure.

Do you have country in you?

Yeah, I'm from Winnipeg, and I have country in me. I've been listening to country music all my life. Never Grahm Brooks, popular-type country. That's like saying that if you like pop music, you like Whitney Houston. I grew up listening to Neil Young. I liked the country stuff that Elvis Costello did. Everyone's had their forays in country.

What's the feedback been like from your participation in the Dominic Radio compilation?

People like the song, and think the packaging is amazing.

And finally, what's it like being a dad?

It's great. I'm definitely a dad, a full-time dad. I look after the kids, work evenings, and do [Radiogram]. That's what's made recording this record hard. It takes a while, especially when there's so many people involved. The hardest thing is just trying to maintain a balance between being a father and doing my music, which is really important to me. If I didn't have that outlet for my music, I don't think I'd be as good a father. It's a part of who I am. My kids are great, yeah.



TRUE VALUE VINTAGE

CLOTHING LTD.

Canada's Largest
Vintage Clothing Store

fresh from london

- suzie pumpkin
- crk
- spase
- kronk
- soochi



• • • • • 710 Robson Street (downstairs), Vancouver, BC, Canada (604) 685-5403 • • • • •
• • • • • 2 White Conduit Street, Chapel Market, London, England (171) 837-1997 • • • • •
• • • • • Camden Market (stables), Unit 26 Chalk Farm Road, London, England (171) 267-8009 • • • • •

SERVIN' UP SPECIALS

Monday
JUST RIB IT!! \$3.95
Dry Garlic

Wednesday
STEAK DINNERS! \$5.95
Variety of Steak dinners

Friday
STEAK DINNERS! \$5.95
So Good we're doing it twice!

Brunch
From Blue-Jive
served w/ Hashbrowns
PANCAKES \$3.95
EGGS BENEDICT \$4.99
3 EGG OMELETTE \$4.99

Sunday
FREE POOL
FRENCH TOAST \$3.95
STEAK + EGGS \$6.95
3 EGG OMELETTE \$4.99

SEVEN DAYS A WEEK

Tuesday
WINGS! WINGS! WINGS! \$1.50
Red Hot, Bbq, or Teriyaki

Thursday
HOME FRIED CHICKEN \$4.99
w. Fries & Coleslaw

Saturday
FISH & CHIPS \$4.99
Fried or Grilled

Dinner
TRADITIONAL ROAST BEEF \$6.95
All the mashed potatoes, gravy, fixings: veggies & yorkshire pudding

ASK ABOUT OUR STUDENT LODGING PACKAGES!!

MAY 1ST - SEPT 30TH DOUBLE ROOMS \$120/wk / OCT 1ST - APR 30TH SINGLE ROOMS \$120/wk / OCT 1ST - APR 30TH DOUBLE ROOMS \$99/wk

VANCOUVER - 300 CAMBIE
* IN HISTORIC GASTOWN
684-6466

VANCOUVER - 515 SEYMOUR
* IN THE HEART OF DOWNTOWN
684-7757

NANAIMO - 63 VICTORIA CR.
GATEWAY TO THE ISLAND
754-5323

THE CAMBIE
EST. 1897
INTERNATIONAL HOSTELS
VANCOUVER - NANAIMO

OPEN SEVEN DAYS A WEEK - FULLY LICENSED - FRESHLY RENOVATED - CLEAN SECURE ROOMS - CENTRAL DOWNTOWN LOCATIONS

In the hands of a novice, a device remains a device; in the hands of a master it becomes the focal point of a new style. In the music of Bossanova we see this principle at work. All the devices of pop composition prevalent in the late part of the century — polytonality, polyrhythm, dissonance — are what might be considered to be the tools of music in the popular style's trade. But it takes the daring verve of the likes of Bossanova to fuse these non-formal elements into a coherent, organically unified style, a style in which the listener is never conscious of any strained synthesis. Here, pop music reveals its true charms, the cardinal virtues of in-depth listening and its effervescent lure to sonically enhance our experiences. With economic use of quad-dimensional arrangements of guitar/bass/organ and drums, Bossanova (Trans.: New Beat) are what we need to catch on to, because their music, like life, is hard to describe and personal to a high degree — and most importantly, full of meaning.

by Nic Bragg

DISORDER: Could you please outline Bossanova's current personnel configuration?

Mike Boegh; bass
Heather Campbell; organ, Arp
Tony Koelwyn; drums
Grag McDonald; keys, guitar (he's the new kid)
Chris Starrow; vocals, guitar, keys

With less than a year left in the decade, modern music seems to be fizzling out. It seems pop 'songs' are becoming more and more crammed with 'sounds,' Digital samples. Soundbites to soundbytes. I think you guys are just hitting your stride, you had an early pop conception and went with it. Do you concur?

McBea's nod to Barry White? It's a safe bet [that] stacks in Bill Withers just soared.

The Isaac Hayes revival is predicated upon a parody of his '70s 'make-out king' persona, so I don't hold a very high opinion of it. Hot Buttered Soul is one of my all time favorite records, it has a very sincere, emotional quality to it. His seduction numbers from that era are gentle and sweet, not predatory. I suppose later albums like Juicy Fruit are more open to that interpretation, since by that point he had more or less become a parody of himself. I just wish people would pay closer attention to stuff like "Hung Up On My Baby" from Tough Guys, one of my favorite instrumentals of all time. But if Isaac is okay with it, then I don't see why I should care. At least now he can pay off his debts.

Briefly explain your roots back to Boston. What are the noticeable differences between there and here in terms of how they perceive local music. Do you ever feel Vancouver's local music scene has a multiple personality complex?

From the fall of 1994 to the 1996 I went to school in Boston, and worked for a brief time at Sub Pop while there. Differences in perceptions of the local music scenes are fairly pronounced. I have found Vancouver musicians to be cynical and arrogant in comparison to those in Boston, where people are very supportive of each other and the scene. I didn't experience the cliquishness and animosity that I do here. Experimentation was accepted and encouraged. But for all the enthusiasm, there wasn't a lot that excited me at the local level. Most of the bigger groups had left town.

One thing that I missed about Vancouver was the diversity, so I would consider Vancouver's multiple personality complex to be one of its stronger attributes.

As a Teenbeat artist, you've taken your music outside of the city for recognition. How did your relationship with

Bossanova

listening in depth

Chris: It appears as though the studio is taking over as the principal instrument in a lot of the music. It's more about sonics and dynamics than harmonic progression and melody. It reminds me of 'Jabberwocky' — all the cadence and pattern of regular speech, but filled with empty signifiers. But this is no slight, it's just an observation. We're definitely more traditional in our approach, a blood and guts ensemble who tries to write a song before we get caught up in the production aspect. We've tried to bring together certain elements that we hadn't heard in combination before, and it's taken a while to turn it into something cohesive.

Are you analog?

I suppose we are, but not out of principle. We have yet to wrap our heads around digital technology and make it work for us. We fear change.

I know when you think 'groove,' you think Isaac Hayes/Barry White groove. Is soul still present in Bossanova?

I would like it to be more prominent. There's a little bit of soul, in the vein of Archie Bell and the Drells, but we don't have that sensual 'thumping of a heartbeat' groove. We're either too white or not trying hard enough. Some of the chord progressions have their roots in the music of Isaac Hayes or Curtis Mayfield, but we don't sound anymore like them than the Velvet Underground sounds like Motown.

How do you feel about Isaac Hayes' revival, or Ally

Mark Robinson come about, and how important is it for local band's to look beyond our skyline?

I met Mark when I was working at Sub Pop, and asked him if he would be willing to design the artwork for a CD that I was planning to make. He agreed, and liked what he heard of the finished product, so he asked us to record some stuff for the label. We gave him one song for the Teenbeat Sampler CD, and he's still waiting for more [I think]. It's taken me quite some time to record something I'm happy with. It's still a learning process for me.

I don't know how important it is for others, but it was important for me to look beyond the city because: a) I didn't get the sense that there was a lot of interest in the kind of music we're making, and that there were any labels in town that would deal with us. b) I'm more interested in recording than playing live, and I wanted to disseminate our music as far and wide as I could. I get more satisfaction from knowing that someone on the other side of the country enjoys what we're doing than I would as a member of Vancouver's 'best live band.' It feels more objective if the appreciation comes from outside the scene. I like the idea of it appealing to other bedroom music listeners like myself.

What do you make of the Easy-Tempo revival? I know you really get into the organs and keyboards of the Italian composers.

I think it's great, I love the sound of the organs, the strings, all that

great funk/jazz stuff is a breath of fresh air. The production values are amazing, really warm and lush, much better than what was happening in North America and England in the '60s and '70s. **What sort of keyboards have you added to your sound over the years?**

There hasn't been much change, we've pretty much stuck to combo organs. For recordings we've borrowed stuff like Arp and Juno models. A recent addition has been a huge Hammond home organ with lots of colourful buttons, which we hope to use to great effect.

A lot of reviewers state that you capture the 'sexy sound of pristine bouncy pop.' Your sound makes me think of wood-grained dashboards, stylish motorcars, leather seats in a board room office, late-deco glassware and the architecture seen in Fellini films. Are these touchstones right?

Since I don't have a very visual imagination, I'll have to take your word for it. I gladly accept any association with Fellini. I'd love to capture the exuberance of a Fellini movie in the music.

What do you make of pop music in Britain? Music there seems far more ambitious than in North America. British pop is grandiose and swank, while American pop has that Fastball-like bubblegumminess.

I suppose I do like British stuff better than what's happening or has happened over here for the last few decades. They're not as post-modern or reductionist as the American acts, who seem to like to work with narrower parameters and mine some very specific element from the musical canon, pop or otherwise. The seminal artists in the British scene, VU, Byrds, Bowie, Bacharach, Scott Walker, etc. are more in line with my tastes. Here, the lineage seems to stem back to hard rock and heavy blues, which I find less interesting. I love a good chord progression and melody and that whole sense of grandeur that North American bands tend to shy away from. Perhaps

I've read Tom Jones will drink a dose of peach schnapps before each set, just to get things smoothed out. Do you?

No, I can't drink because it dehydrates me. I try to sing a few bars of a Brook Benton song to get things flowing.

Your live sets featured a lot of covers from quite a diverse pool — all the way from Scott Walker to The Magnetic Fields. Are you a fan of Stephen Merritt? He's managed to create quite a stir releasing records that are consistently recorded from his home. Do you think this aesthetic of bedroom recordings is still viable, or has the market place become swamped with lo-finess?

Although I only own two of his records I really enjoy them. As a person who has a horrible time with lyrics, I can appreciate his skill. The production of his records is perfect for the material. As long as the medium complements the work I think it will transcend any market saturation that may occur. Lo-fi is uninteresting and contrived when artists release half-baked ideas and then hide behind its flag, making claims about how 'pure' the music is, as if the means of recording offered a veritable window to their soul. It's an easy way to deflect criticism. I have a much bigger problem with stuff that has boring songs or arrangements than with the fidelity issue.

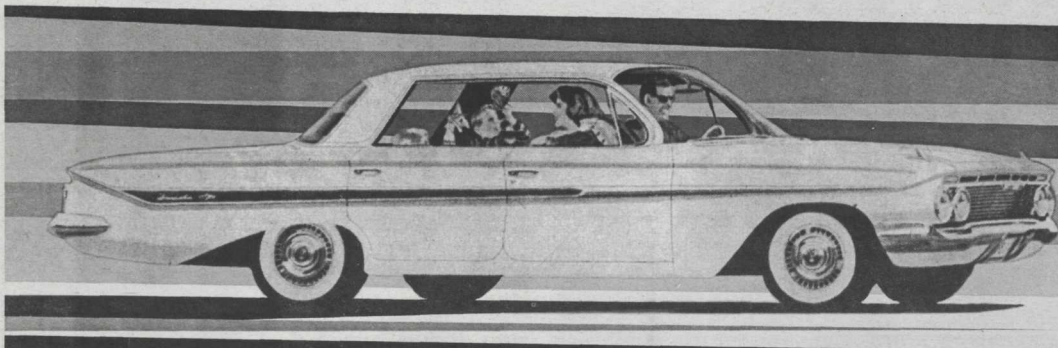
You've made past allegiances with other local bands such as The Electrosonics. Are they still recording, here or in London?

They're back in town and have just mastered a new EP that should be coming out sometime soon on Drive-In records.

Is there other bands you're aligned with?

Our sister bands are Disco Tex and his Sex-O-Lettes as well as Space Humpin' \$19.99 (our Italian soft porn soundtrack cover band).

You just arranged a show for Australia's Cannanes at the Purple Onion. How did this come about? What do you make of the local promoting biz, and local venues?



it's perceived more as a folk art form here, rather than a living, breathing one that has room for innovation and artifice.

British pop bands such as Stereolab and The High Llamas have recently both defetured into Brazilian woodwind sounding beats. Beck also sights the Brazilian sounds as an inspiration on his Mutations LP. Are you a fan of this sound? Sergio Mendes?

I am definitely a fan, but I am far from possessing a comprehensive knowledge of it. The Gilbertos are great, they have some of the greatest percussion tracks I have ever heard. Right now I am listening to Emir Deodato, who plays this Curtis Mayfield/jazz-fusion music alongside more traditional latin rhythms.

Your voice while singing is really quite deep. Early reviews pitched the Ian Curtis and Jacques Brel names around, but now there seems to be a greater range than just the tenor. Is the quality of the voice important to your pop compositions?

I think it's important to have a good range, because it can be pretty monotonous to hear somebody croon his or her way through a set of music. Now I can sound like Bernard Sumner as well as Ian Curtis! For some songs the quality of the voice is important, because it has to compensate for a weak melody. The stronger the melody, the less stylized the vocal has to be. I actually prefer to listen to our songs as instruments.

For the past year I have been corresponding with a guy named Adam from S.F. who plays in a band called Timonium. He was on tour with the Cannanes and asked me if I would set up a show for them. I had never heard a Cannanes song in my life, but was very happy to meet them. Really swell people.

I think the lounge at the Purple Onion is my favorite place to play right now. It's one of the only places that has any atmosphere. The Waldorf and DV8 are my other favorites. Most of the venues in town feel like beer halls or sports bars to me. The Sugar Refinery looks like fun, but I've never played there.

How did your recent Showcase trip to Toronto come about? What was it like and do you think music/media events like North By Northeast or Music West aid young bands?

We applied to the festival and were accepted at the last minute. We got stuck playing in a club a million miles away from Queen St. and all of the other venues. But it was fun, we looked upon it as a holiday. Those festivals are pretty ridiculous, they always accept the worst bands, and treat everyone like crap, but they're better than nothing. The part I really despise is that everyone expects them to be an ASB feeding frenzy, that it's their big break, which is a complete joke. The festivals encourage this kind of delusion. The aspect I enjoy is having the opportunity to play to people who you wouldn't see you otherwise. I think that is the only benefit you can derive from it.*

SUBMISSION

HOLD

The door leading up to Jen and Andy's house has a big sticker on it which reads, "Beware: Vicious Beasts." Andy, Submission Hold's bass player, met me there, accompanied by Bill and Suzy (the two vicious beasts I had been preparing myself for). Bill and Suzy are two very energetic, grown-up puppies who promptly barked and licked and did all kinds of puppy things to let me know that the sticker on the door was there to scare away creepy people (cops, for instance). As I was ushered into Jen and Andy's home, I was instantly welcomed with an offer of dinner. I'm not one to turn down free vittles, and the scalloped potatoes, quiche, and blueberry dessert helped replenish the energy I'd lost on the bike ride over. After dinner, I found a comfortable chair and sat down with Andy, Jen (Submission Hold's lead singer; a woman whose vocal range could give Ronnie James Dio a run for his money), and Steve (the guitar player, a man who likes to dress in zebra-print and impersonate Rudy Sarzo). No, Submission Hold is not a metal band, but they rock ten times harder than your average one-man sequencing rock band. Moreover, they're good cooks and very nice people. Their new album (Waiting For Another Monkey to Throw the First Brick, out now on Ebulition Records) can be purchased at any one of their shows. Our chat was accompanied by a pleasant cacophony of barking dogs and trumpets, which proved that their house is alive with the sound of music (sorry) even when there is no show going on.

DISORDER: Introduce yourself and name your favourite vegetable.

Andy: My name is Andy. Potato.

Jen: Oh, that gives him a lot to work with.

Andy: My name is Andy. Hi. My favourite vegetable is a potato. You may think that's bland and boring, but think of all the wonderful ways you can prepare a potato. Today we had scalloped potatoes, and we also had a tofu quiche sort of thing with a potato crust.

Jen: Very nice. I'm Jen and I love all vegetables except for eggplant and radishes.

Steve: My name is Steve and, since potatoes are taken, I'll be sophisticated and go with asparagus. All. Oooohhhhhhh.

First question: boxers or briefs... no, just kidding. Okay, you guys have a song called 'Flag+Flame+Fun.' How did y'all celebrate Canada Day? Kerosene and a match?

Jen: We were in Sechelt.

Andy: Were we?

Jen: When is Canada Day?

The first of July.

Andy: I don't know what the hell we were.

Jen: We live for the moment.

Steve: That question is so, like, two months ago.

Jen: We burned a flag this morning. We don't know what we did two months ago. Web played at La Quena doing an anti-Canada Day thing.

I was out last night with my roommate and he was remarking how much more commercial Commercial Drive is getting. Is gentrification alive and well in East Van or are the bricks that occasionally rain through the window at Starbucks a sign that the monkeys still have control?

Jen: That segue was a nice little introduction to our new record which is on... [everyone laughs]

Andy: When I moved here, it was, like, families and punks. The punks moved to a place because it was cheap. The punks and other sorts of youth who have disenfranchised themselves needed a cheap place to live.

Steve: I think there's a pattern where this happens. Very often, it's inhabited by some sort of ethnic group, or families and whatnot.

Jen: Well, they used to call this area little Italy, right?

Andy: So when the punks moved in, we were at odds with the people who lived there before, and then the next bunch of people saw it, the artists and

people looking for low rent and a kind of hip place, and we were at odds with them. You know: 'What the fuck do you think you're doing coming here and wrecking our neighbourhood?' And then the yuppies came and the Starbucks and...

Steve: Once the artists and musicians are there, then it's hip and bohemian.

Well, my roommate and I noticed how the dykes are vanishing and places like Bukowski's are popping up.

Andy: I always wanted to go into Bukowski's and act like Charles Bukowski, you know? Just piss on tables and get into fights and barf all over the place. When I moved here back in the day, you'd see posters that said 'Yuppies, fuck off. Go back to the West End' and stuff like that. At the time, they were just moving in. Then, last year, the same posters came up. We've been threatening these yuppies for ten years and nothing seems to have happened.

Jen: I think a lot of those people come down to this area, now, because it's safe for them. It's been sanitised enough. But what's really funny is this vicious circle aspect of it all. It appeals to the yuppies because it's bursting with life and energy and creativity thanks to the punks and the families and the ethnic diversity and the lesbian community. So they come here and immediately want to shut it all down. They just want to take control of it and sterilise it and rip down the bushes in Grandview Park and get rid of the vendors, the buskers, the panhandlers. They just get rid of all the life. They kill it.

Cops, politicians, or bosses: who's the slimiest?

Andy: If you're referring to bosses as heads of corporations or multinationals, I'd say they are the worst.

Jen: They call the shots for the politicians and the cops.

Steve: When you're in that kind of a position you know what's going on, and you're manipulating it. You've made a conscious effort to be there. I look at politicians as being employees of the multinationals. All of the prime ministers, except for a couple, have been corporate lawyers. They know who pays their bills.

Andy: Not to say that cops aren't that far off. Look at this [Andy displays a bruise on his arm]. I got pinched by a police officer at the anti-Aerospace demo last week. He pinched my ear, too.

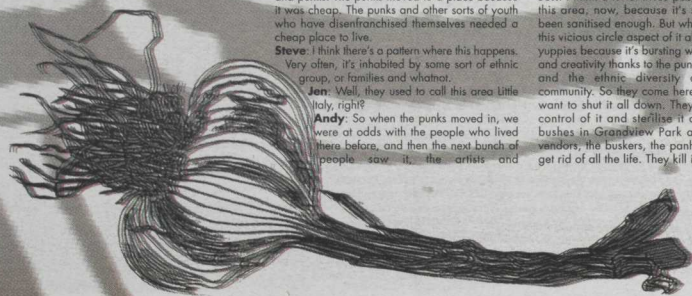
Steve: They've got their badge numbers on velcro. What the hell is that?

Andy: They should have badge numbers for cops like football players have on the backs of their jerseys. Big, with names.

I read a quote a while back that stated: 'You know the state of hardcore is sad when Atom and His Package is popular.' Do you think Atom is bringing on the ruin of hardcore or are you guys down with the Package?

Andy: Atom is a sweet man and I wish him all the success in the world!

Jen: I think it's funny that some people say punk





DISCORDER

1999

Local Music Directory

bands musicians designers photographers illustrators promoters zines radio labels distributors venues stores

Illustrations by Steven Horwood. Header by Ken Paul.



Adri
One person and many synths,
tweaking downtempo beat ori-
ented grooves.
604.686.0450 (pgg) (Adri)
adri@mineralmusic.com
www.mineralmusic.com

All-Star Schnauzer Band
Brosse is a goose, goose
means greedy.
818 Hawks Ave., Vancouver,
BC, V6A 3J4
604.251.1446 (libby)
allstarschnauzer@hotmail.com

Arts and Crafts
Noisy experimental.
Vancouver, BC
604.263.5858 (Anirak)
katrinanoiz@hotmail.com

Askmasters
? 1st Ave. RPO PO Box 56001,
Vancouver, BC, V5L 5E2
604.608.0908 (Vern/Nathan)
604.253.6620 (fax)
askmasters@thescope.net
www.capitolpunishment.
vancouver.bc.ca/

The Blue Berries
The Stray Cats meet the
Barenaked Ladies for some
roasty blues.
#205.5550 Yew St., Vancouver, BC
604.816.2684 (Barry Bergkvist)
604.267.9971 (fax)

**Bounty Hunts &
the Mutineers**
Original dancehall reggae live
band with roots, hip-hop &
techno influences.
#305.1855 W. 8th Ave.,
Vancouver, BC
604.738.0633 (Jeff Moulds)
bhm@idmail.com
www.bhm2.com/

Bystander
Classic rock.
1st Ave RPO PO Box 56001,
Vancouver, BC, V5L 5E2
604.253.6543 (Nick)
capitolpunishment@thescope.net
www.capitolpunishment.
vancouver.bc.ca/

**Camillo Flamand Area
Code #613/Crapped Out
Soundings**
Lo-fi soundscapes made with
found sounds/tape hiss and
standard/non-standard instru-
ments.
516 Constance St., Victoria,
BC, V9A 6N4
250.380.9227 (Speedy)

vancouver's freshest &
friendliest record shop
provides the latest LPs,
12"s, CDs & mixtapes in
all genres of urban
dance & electronic
music. We carry US &
domestic releases, and
imports from around the
world. In addition to
current releases, we also
have a large backstock,
and loads of used vinyl.
We accommodate our
customers with lots of
listening stations,
comfortable chill space,
helpful staff, and
special early-week
discounts (mon-tues) on
selected items. We also
carry: dj gear &
accessories, SHURE
cartridges & styli,
magazines, clothing &
more...

BOOMTOWN

r e c o r d s

victoria • vancouver • est. 1993

102-1252 BURRARD ST (at DAVIE)

Capozzi Park

More a soap opera than a band, featuring bald leather-winged drummer. It's eclectic pop! 773 E. Pender St., Vancouver, BC, V6A 1V8 604.253.5043 [Max/Mark]

Celestial Magma

Fanning the flames of pop. Repoman meets Breakfast Club. 604.502.0393 604.324.8080 [fax] celestiamagma@hotmail.com

Chick Magnets

If Buddy Holly played in the Ramones they'd be called the Chick Magnets. PO Box 59, 1895 Commercial Dr., Vancouver, BC, V5N 4A6 604.241.4955 [Dave] www.geocities.com/SunsetStrip/Disco/3978

Civil Tongues

Folk noir. #303-1728 E. 2nd Avenue, Vancouver, BC 604.254.1503 [Hugh Fisher] whiz@oxion.net

Clover Honey

3 noisy posters. Fuzz & harmonies. Frenetic, ass-shakin' pop. Shindig! '98 winners. 604.685.0535 [Anita/Lauree/Amy] cloverhunnies@hotmail.com www.eyetester.com/cloverhoney/

COAL

Dreamy dark western goth pop noir. C8-238 E. 10th Ave., Vancouver, BC, V5T 1Z5 604.871.0055 [Nicole] 604.875.9971 [fax] cool@istar.ca www.camproductions.com/coal.html

Darkest of the Hillside

Thickets
Theatrical H.P. Lovecraft melodic punk antics. #302-1015 W. 13th Ave., Vancouver, BC, V6H 1N1 737-HATE [Toren Atkinson] thickets@universe.com www.hollywood.com/thickets/

Donkey Engine
Multifaceted processors. 1st Ave RPO PO Box 56001, Vancouver, BC, V5L 5E2 604.253.6543 [Steve] donkeyengine@yahoo.com

Dorothy Missing

A variety of guitar driven pop, compelling lyrics, memorable hooks. 352 E. 20th St., North Vancouver, BC, V7L 3A7 604.986.0872 [Sara Mitchell] 604.904.0927 [fax] dmissing@bc.ca

The Dreming

Sultry vocals layered over a three piece groove, all tightly held together with duct tape.

#207-1949 W. 5th Ave., Vancouver, BC, V6J 1P6 604.731.1696 [Matt Heximer] 604.682.6769 [fax] bam@portal.ca

Dredger

4 gloriously youths rocking the BC suburbs. OUCH! PO Box 47014 City Square, Vancouver, BC, V5T 4L6 604.709.8222 [Onav Production] dredger@usa.net

drenched

Look for upcoming releases from drenched. Deep & sexy cutting edge. N.W. Recording Artists. 8813 20th Ave. NE, Seattle, WA, 98115 USA drenched@scn.org [Jonny]

Drop Modulation

Funky, house, ambient disco dub. Live knob twiddling! Guaranteed not to leave a filmy residue. Vancouver, BC dropmodulation@teamlounge.com [Jovian Francey/Tom Szymanski] www.teamlounge.com member.tpad.com/drop_modulation/

Charlie Drown

goth/industrial/metal to the extreme, female fronted Anarchy. 805 Baker Dr., Coquitlam, BC,

V3J 6W5

604-252-1241 [Elemental Awakening] 604-469-2092 [fax] www.charliedrown.com/

Drunk

Often imitated, never duplicated. Over a decade of rockin' hard at gigs you're never at. 604.936.9196 [Darren] 604.936.9196 [fax]

Experiencing Difficulty

Spontaneous tribal spazz-jazz. 604.466.3756 [Rich] 604.264.9958 [Jer] expdiffr@ranch.org sine.ranch.org/expdif/

Fort of the Dying Pig

Marlon Brandon tribute band with 80s heavy metal samples, lots of laughs, and sexaplay. #34-1455 W. 8th Ave., Vancouver, BC, V6H 1C9 604.738.5899 [Tractor Pulls Records]

First Generation

Pop world rock. 623 E. 6th Ave., North Vancouver, BC, V7L 1R4 604.983.9171 [Parlatroppo Records]

Flutter

4456 John St., Vancouver, BC, V5V 3X1 [J.J. Astor]

Francophobes

East Van punk rock since 1997... on Spawner Records. 1358 E. 61st Ave., Vancouver, BC, V5X 2C7 604.322.7174 [phone] francophobes@hotmail.com www.spawnerrecords.com/francophobes/

Freon

independent transmission specialists and monobrow defectors. #3-1752 E. 12th Ave., Vancouver, BC, V5N 2A5 604.875.9941 [Andre] geeklord1971@hotmail.com www.geocities.com/sunset/vine/2298/

Fridge Art Tiara

heart cry tears, better sleep song, soothe, whisper, call acoustic, smile, forget, remember, escape, heart. 810 English Bluff Rd., Delta, BC, V4M 2N5 604.943.5091 [John H] hennivill@hotmail.com www.geocities.com/Nashville/5183/

G42

experimental/industrial/noise etc. 1010 Seymour St., Vancouver, BC, V6B 4Y4 604.451.0242 [D. Scott Abafckeln III]

604.608.0632 [fax] info@g42.net sine.ranch.org/g42/

Glen Scott

New CD—Pointing At It. Electronic punk, super 8 and slides. No samples or sequences. #204-334 E. 5th Ave., Vancouver, BC, V5T 1H4 604.876.8974 [Glen] 604.681.9150 [fax]

Gradient Profile

Representing the Collingwood district with Metal, Techno, Ambient, Jazz. 3076 E. 25th Ave., Vancouver, BC, V5R 1J4 604.292.5189 [Rob Matharu]

Haitch C Soundcraft

sine fuzz loop pup jazz bzzt beep 604.466.3756 [Rich] hceef@vnc.bc.ca sine.ranch.org/hc

The Hell Caminos

The party that you weren't invited to. 6617 181 St., Surrey, BC, V3S 8E7 604.574.4228 [Mike Hawk] hawkrocks@yahoo.com

Here

Here continues the great Canadian tradition of energetic party rock. 2053 Stephens St., Vancouver, BC, V6K 3W2 604.643.0558 [Susan Mide] here@heresounds.com www.heresounds.com/

Hissy Fit

PO Box 3507, Vancouver, BC, V6B 3Y4 604.687.6860 [Gisela] 604.687.6827 [fax] grifne@direct.ca www.eyetester.com/hissyfit/

hospital

Harsh noise, dense textures, extreme frequencies. PO Box 12-345 E. Broadway, Vancouver, BC, V5T 1W5 604.708.3531 [Masa Anzai, K.Churko] 604.650.3115 [pager] noiseblue@geonet.com

Idiot Savant?

No quirks, no gimmicks, well-thought and played. Pop rock with a semi-serious tone! 1131 Lily St., Vancouver, BC, 604.251.1207 [Ken Paquette] kpaquette@home.com

Introvert

Moody semi-electronic post-punk art-pop. #151-2416 Main St., Vancouver, BC, V5T 3E2 604.875.8841 [Trevor]

Isotopia

Non-sonic Groove Group. #12046 W. 15th Ave., Vancouver, BC, V6J 2L5 604.734.5034 [Darryl]

JPS

Evil burlesque firing on all cylinders! If you can't take the heat stay out of our underwear! PO Box 60069 Fraser PO, Vancouver, BC 604.258.3416 [Joe Keithley] jps@suddendeadth.com

Just Chance

Sort of like late 80s Straight Edge hardcore but we're not X's. Maple Ridge/Pitt Meadows 604.465.1152 [Dave] phonophobia@hotmail.com

Lavish

2 boys, 2 girls and a station wagon full of raw pop/rock. #2-102 W. 18th Ave., Vancouver, BC, V5Y 2A5 604.873.6476 [Jill Breen] mgbreen@smart.com

Liams

Turbo indie rock. #3-1752 E. 12th Ave., Vancouver, BC, V5N 2A5 604.875.9941 [Andre] geeklord1971@hotmail.com

Look Inside

Punk/hardcore. 1637 W. 62nd Ave., Vancouver, BC, V6P 2G1 tod123@hotmail.com

Mark

CD contains pilots, lawyers, gay cats, sex, drugs, George Pappard, border disputes, apocalyptic, Capozzi Park. 735 E. Pender St., Vancouver, BC, V6A 1V8 604.253.5043 [K]

mi novia

1002 W. 10th Ave., Vancouver, BC, V6H 1H8 604.732.6687 [Jude or Gord] minovio@hotmail.com www.stepondahall.com/minovia

Mind Gallery

Instrumental progressive rock. 3318 E. 27th Ave., Vancouver, BC, V5R 1P7 604.430.3180 [Anita Langley] mindgame@bc.sympatico.ca

Money Hungry

Newlyweds. Dance pop rock orgy. Our emotions will rock you into grinding multiple orgasm. 604.730.0090 [Jason Jan] 604.734.9897 [James]

Morning Gold Fix

Quasi-electronic genre-busting conundrum. 604.264.9958 [Jeremy] ccws@home.com sine.ranch.org/mgf/

Moto Rama

The story of a hustling little boy and the big who that came true. Box 21618-1850 Commercial Dr., Vancouver, BC, V5N 4G9 604.873.4909 [Marcus] fast_7@hotmail.com www.motorama.net

BASSIX



turntables needles headphones slipmats cases/bags house club downtempo breakbeat jungle/drum'n'bass hip-hop progressive breaks & beats trance techno rare groove videos mix dj tapes mirror balls gift certificates

geminl Technics Oticon Numark SONY SHURE Vexta STANTON

217 w. hasting's st. [at cambie]
vancouver, bc, canada

☎ 604.689.7734 fx. 604.689.7781
mail orders available.
e-mail: bassix@netcom.ca

Myopia

Crushingly furious grind from Vancouver.
1358 E. 61st Ave., Vancouver, BC, V5X 2C7
604.322.7174
myopia@anti-social.com
www.listen.to/myopia/

New Town Animals

Rock 'n' roll
#103-1529 E. 3rd Ave., Vancouver, BC
604.258.7559 [Stevie Kicks]

OCEAN3

Diverse, dynamic, high energy band.
Vancouver, BC
604.937.0259 [Jay]
604.874.6409 [Matt]
ocean3@deal-store.com

Pet Fairies

Death lounge — to satisfy all your deep dark cruel desires.
#141-656 Adanac St., Vancouver, BC
604.253.2785
scyllo2@yahoo.com

Phila

Original west coast style hip-hop.
Vancouver, BC
#102-4580 Sidney St., Vancouver, BC
604.437.7870 [Eastside Smoke Productions]
phila@tdmail.com

Placer Sweet

Year 2000 metal/rock.
5770 Broadway, Nanaimo, BC, V9V 1E9
250.731.2448 [Tyler White]
placersweet@hotmail.com

Plan Orange

Punk rock.
#106-400 Smith St., Vancouver, BC, V6B 6H1
604.735.4653 [Diana]
604.488.1490 [Nick]
planorange@theadhousemail.com

The Probes

Rock 'n' roll. The devil's music, played the way God intended it.
5945 Arlington St., Vancouver, BC, V5R 4N2
604.255.7747 [Michael Dammit]
the_probes@geocities.com
www.geocities.com/SunsetStrip/Backstage/1769

Quick To Blame

[Northwest Hardcore] aggressive straight-forward punkrock.
PO Box 331, Belfair, WA, 98528, USA
360.277.0130 [Mike Dupont]
ciss@oz.net

Quonset

Fever dreams from a dried-up oasis.
948 Keil Street, White Rock, BC, V4B 4K7
604.538.7203 [RC Johnston]
604.536.4431 [fax]

Radio Berlin

New-wave/postpunk a la old Cure, Joy Division, Echo and the Bunnymen. Several records coming out in summer/fall.
1682 Francis St., Vancouver, BC, V5L 1Z4
604.255.0550 [Jack Duckworth]
radioberlin@hotmail.com
www.3.bc.sympatico.ca/sevensenget/75G

Reverberators

Instrumental surf reverberations.
#2-1966 York Ave., Vancouver, BC, V6J 1E3
604.737.8162 [Frank]
604.738.9050 [fax]

Rheem Ruud Family

Driveby recordings of space food, with wings. No user serviceable parts inside.
604.255.2475 [phone]
rheemruud@hotmail.com
www.3.bc.sympatico.ca/RRF/

The Riotstarts

We'll puke on you, we'll fuck your mom and smoke while huffing gas.
#67-741 Admirals Rd., Victoria, BC, V9A 2N9
250.995.1820 [Karo Felus]
felus42@hotmail.com
members.tripod.com/Memoria bilis1/index.htm

Road Bed

Members of KD and GP putting on a Clinic in Rock.
934 W. 15th Ave., Vancouver, BC, V5Z 1R9
604.734.6607 [Super Robertson]
604.292.8189 [Shock]

The Shermans

A local pop intrusion.
604.530.2900 [Vincent Dahl]
604.253.2181 [fax]

singleseven

Two anglophones and one francophone uniting Canada through sound, at least we're trying.
132 W. 12th Ave., Vancouver, BC
604.602.0070 [Laura Schultz]
singleseven@mail.com
www.hometowned.com/singleseven/main.html

Slick 60

Hip Hop influenced Heavy Metal [West Coast style].
2916 140A Street, White Rock, BC
604.640.2601 [Derek Zabel]
604.535.2404 [fax]
slick60band@yahoo.com
members.tripod.com/~slick60/

SMAQU-2

Hip-hop humpin', huge beat boomin', jazzy spazzy party pumpmpperz'.
604.685.0635 [Kris / DJ-B.]
philopharby@hotmail.com

Solarbaby

Iggy Pop meets John Lennon.
#105-1775 Pandrell St.,

Vancouver, BC, V6G 1T2
604.682.2860 [Marq DeSouza]
solarbaby@canada.com
members.home.com/solarbaby/

Somahuzo

Happy guitarist wanted! Smash through limiting barriers to find ourselves. Have FUN playing personal opinions.
2806 E. 2nd Ave., Vancouver, BC, V5M 1E3
604.251.1091 [James Gay (ex-Added Height)]
papernet@hotmail.com

Steve Wright

Vancouver's newest vein of singer/songwriter. A must see! #5-2057 W. 2nd Avenue, Vancouver, BC, V6J 1J5
604.736.7676 [phone]
604.739.0936 [fax]
dian@smortt.com

Strugglers

No samples hip-hop 1010 recording artists.
604.681.0606 [phone]
604.608.0632 [fax]
strugglers@thestrugglers.com
thestrugglers.com

Subway Thugs

Rockin' streetpunk. Our fans can beat up your fans.
2843 St. George St., Vancouver, BC, V5T 3R8
604.876-1274 [Rob]
604.609.0660 [Mike]
604.609.0661 [fax]
warboots@direct.ca
www.streetpunk.net/st/

Surfdusters

Surf + wong instro rock for your dances + parties.
4337 Percival Ave., Vancouver, BC, V5G 3S4
604.298.3322
surfdust@direct.ca

Svelte600

A phat, nifty, sonically charged, melodic indie rock band that may ripen to impregnate your ear.
#6-3223 Findlay St., Vancouver, BC, V5N 4E6
604.874.3009 [Scott Hurst]
hurst@artschool.com
or smashgarny@hotmail.com

Tangleroot

Rock/pop-original-great harmonies - 3 siblings: Noah, Beth, Beki.
2675 Mackenzie St., Vancouver, BC, V6K 3Z9
604.739.3094 [Laura Parsons]
694.443.1954 [pager]
laura@novacom.com
www.magma.co/~genhend

Tendonitis

Fast, heavy, relentless, instrumental grindcore beef.
5741 Lanark St., Vancouver, BC
604.327.4585 [Jesse]
dunger@hotmail.com

The Revolutionary 8-track Mixing System

Several old 8-track cartridge decks routed to mixer, punching between programs of original source material.
604.264.9958 [Jeremy]
ccws@home.com

theAllPurpose.com

Pre-apocalypse cyber-folk for ages 6 and up.
#407-1939 Lee Ave., Victoria, BC, V8R 4W9
250.598.0734 [phone]
jon@theAllPurpose.com
www.theAllPurpose.com

Third Eye Tribe

Live electronic hip-hop/dub jungle breakbeat techno trip-hop.
446 Union St., Vancouver, BC, V6A 2B6
604.254-3468 [Jacob Cina]
cina@vcn.bc.ca
www.thirdeye.bc.ca/

Threat From Outer Space

Funk, fusion, hip-hop, improv.
7920 Frohisher Dr., Richmond, BC, V7C 4NC
604.274.4328 [Iameem Barakot]
604.272.3795 [fax]
anobchenub@home.com

Tiefisher

Some sparse country + western, spacey + atmospheric interludes, and uplifting all-

weather driving songs.
1907 E. 40th Ave., Vancouver, BC, V5P 1J1
604.879.0958 [Glenn]
604.327.0975 [Anthony]
tiefisher@yahoo.com
edie.cprost.sf.ca/~hempell/tie fisher/

Toomuchtalk...

Pop world rock.
623 E. 6th Ave., North Vancouver, BC, V7L 1R4
604.983.9171 [Parlatrappa Records]

Transvestimentals

GLAM-paparama-a-bop-bam-boom!
4361 W. 10th Ave., Vancouver, BC
604.224.5450 [Bernie/Polly]
transvestimentals@hotmail.com
onlineroack.com/musicians/transvestimentals

Twelvepoint

Crunchy power pop with more hooks than a Labour Day fishing derby.
917 12th St., Kamloops, BC, V2B 3C3
250.376.0969 [Robert Hill]
250.314.5175 [fax]
skrwynboc@webtv.net

The Way Out Theres

Distasteful slop rock with horrendous lyrical content. Not fit for minors or people w/heart con-

dilions.
11298 Burnett St., Maple Ridge, BC, V2X 6N9
604.467.9854 [Rojek]
604.463.4004 [fax]
604.463.6373 [Jav Longtongme]
stick_arnup@yahoo.com

Wayside

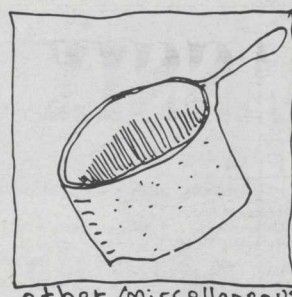
Corporal-punk-punk-glam rock.
#304-1687 W. 12th Ave., Vancouver, BC, V6J 2E4
604.738.0074 [Mark]
mbelstid@interchange.ubc.ca
www.wayside.dhs.org/

Wonderbread

Producer, remix artist. Big fat analog.
604.481.0406 [phone]
604.608.0632 [fax]
wonderbread@101records.com
101records.com

Zuckuss

Star Wars inspired porno grind.
4193 Windsor St., Vancouver, BC
604.875.1454 [Duncan/Dungar]
dunger@hotmail.com



4th Floor-177 W. 7th Ave., Vancouver, BC
604.873.1914 [Katie Polsky, executive director]
604.876.4104 [fax]
info@pmia.org
www.pmia.org

SOCAN

One of Canada's Performing Rights Societies. We collect license fees from music users and disperse the revenues as royalties to SOCAN writer and publisher members.
4th floor-1201 W. Pender St., Vancouver BC, V6E 2V2
604.669.5599 [Dorothy Allen]
allend@socan.ca
www.socan.ca/

Nyberg Instruments

High quality handmade stringed instruments.
Bouzoukis, steel-string, cit-trens, bagpipes.
6320 Bond Rd., Hornby Island, BC, V0R 1Z0
250.335.1727 [Lawrence Nyberg]
nyberg@island.net
www.island.net/~nyberg

Look Sharp Talent Management

I represent an independent band from the Fraser Valley called mindfloss—album was released June 16, 1999.



2938 Fraser St., Vancouver, BC, V5T 3W2
604.685.1229 (Leah Sharp)
604.739.9818
(evenings/wkds)
604.685.0244 (fax)
lsharp8086@hotmail.com

Gene Dexter
Co-partner @ Crazy Pinoy Promotions. Vice president @ Last+Found Recordings, Int'l.
213 Martin Luther King Jr. Way, Seattle, WA, 98122.



The Truth Channel
Free form psycho sonic multimedia freak out live emix video film music noise
creosote@smartt.com

Base 60 Web Technologies
Web design.
#305-1855 W. 8th Ave., Vancouver, BC, 604-738-0633 (Jeff Moulds)
jmoulds@idmail.com
www.bhm2.com/moulds.htm

Eye Teaser Graphics
Press/media kits, posters, websites, stickers, t-shirts, CD graphics and CD manufacturing, and more.
604.687.6860 (Giselle,

Terry)
604.687.6827 (fax)
info@eyeteaser.com
www.eyeteaser.com

Ken Paul
Graphic Design that will make you look sharp! Part-time bowling companion as well.
604.258.9024 (Ken)
longhaul@intergate.bc.ca

Warboots Design Camp
I just came here to chew bubble gum and kick some ass; and I'm all out of gum.
604.876.1274 (Rob)
warboots@home.com

Doug Jines Pubco.
Donkey donkey donkey donkey war. Tristan has

6124 USA
206.324.6650 (Crazy Pinoy/Last+Found)
206.860.4052 (fax)
hiphop206@aol.com/
www.crazypinoy.com/

Seven Segment
We book all-ages shows for local and touring bands: post-punk, new wave, hard-core, goth, electronic, etc.
1682 Frances St., Vancouver, BC, V5L 1Z4
604.255.0550 (Jack Duckworth)
604.709.0033 (Denise Duckworth)
sevensegment@hotmail.com
www3.bc.sympatico.ca/sevensegment/75G

The Organization Man
An ongoing ever-evolving performance/audio visual enterprise, more fun than the 21st century.
creosote@smartt.com

fancy plans, and pants to match.
604.977.3340 (Tristan)
dougjines@yahoo.com

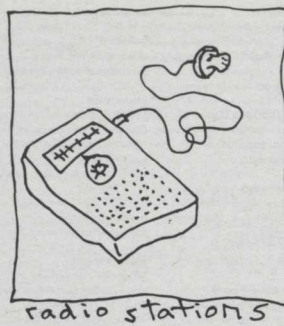
Keen Cartoons
Boundless circumference of the hairy kind, fine and course hair available. All your combine needs.
1630 E. Georgia St., Vancouver, BC, V5L 2B2
604.254.1716 (Richard)
604.258.3251 (pager)

UnWall Photos
Punk rock photos for the anti-masses.
604.267.9977 (Richard Folgar)

Seismic Shift Media
Everything you've heard is true! Internet marketing and web design services at your disposal.
seismicshift@hotmail.co.uk (Kevin)

Snatch Photos
A little lady with a big lens. Funky and affordable photographic services.
604.734.0716 (phone)

Stella Pictures
A realisation of image. Photographing film, dance, music and 'por-troit'.
604.734.0716 (Ms. Hesslin & Mr. Horwood)



CAFI 101.1 FM
165 Boulevard Hébert, Edmundston, NB, E3V 2S8
506.737.5060 (phone)
506.737.5084 (fax)
cfai@nbnet.nb.ca
www.franco.ca/radio-communautaire/cfai

CFAC 88.5 FM
Local E1.4 (extérieur), 2500 boulevard de l'Université, Sherbrooke, PQ, J1K 2R1
819.812.8000 x2693 (phone)
819.821.7976 (fax)
cfak@collisto.si.usherb.ca
collisto.si.usherb.ca:8080/cfak/

CFBU 103.7 FM
500 Glenfield Avenue, St. Catharines, ON, L2S 3A1
905.641.5550 x4537 (phone)
905.641.7581 (fax)
cfbu@vaxxine.com
www.cfbu.niagara.com/

CFMU 93.3 FM
301 Hamilton Hall, McMaster U., Hamilton, ON, L8S 4K1
905.525.9140 (phone)
905.529.3208 (fax)
ip007@freenet.hamilton.on

CFCR 90.5 FM
P.O. Box 7544, Saskatoon,

SK, S7K 4L4
306.664.6678 (phone)
306.933.0028 (fax)
cfcr@broodwaynet.com
www.lights.com/cfcr/

CFF 96.3 FM
Trent University, Peterborough, ON, K9J 7B8
705.748.1777 (phone)
705.748.1795 (fax)
trent_radio@trentu.ca
www.trentu.ca/trentradio/

CFJU 90.5 FM
CP 969, Restigouche, Ouest, NB, E0K 1J0
506.284.3041 (phone)
506.284.3292 (fax)
cfjutm@nbnet.nb.ca

CFMU 93.3 FM
301 Hamilton Hall, McMaster U., Hamilton, ON, L8S 4K1
905.525.9140 (phone)
905.529.3208 (fax)
ip007@freenet.hamilton.on

CFRC 101.9 FM
Queen's University Caruthers Hall, Queen's University, Kingston, ON, K7L 3N6
613.545.2121 (phone)
613.545.6049 (fax)
cfrcfm@post.queensu.ca
www.queensu.ca/cfrc

CFRO 102.7 FM
Co.op Radio
337 Carrall St., Vancouver, BC, V6B 2J4
604.684.8494 (phone)
604.681.5310 (fax)
cfrocoop@vcn.bc.ca
www.vcn.bc.ca/cfro/

CFRT 107.3 FM
C.P. 692, Iqaluit, NT, X0A 0H0
819.979.4606 (phone)
819.979.0800 (fax)
afh@nunanet.com

CFRU 93.3 FM
University of Guelph U.C. Level 2, U. of Guelph, Guelph, Ontario, N1G 2W1
519.824.4120 x6919 (phone)
519.763.9603 (fax)
cfriu.fm@uoguelph.ca
www.uoguelph.ca/~cfriu.fm/

CFSM 550 AM
St. Mary's University 5th Floor Student Union Building, Halifax, NS, B3H 3C3
902.423.1739 (phone)
902.425.4636 (fax)
cfsm@skuid.stmarys.ca
hussy1.stmarys.ca/~cfsm/

CFUV 101.9 FM
University of Victoria PO Box 3035, U. of Victoria, Victoria, BC, V8W 3P3

NEPTUON RECORDS

5750 Fraser St. Vancouver BC (604) 324-1229

CD'S, TAPES, RECORDS, CONCERT POSTERS AND MEMORABILIA

250.721.8702 (phone)
250.721.7111 (fax)
cfuv@uvic.ca
cfuv.uvic.ca/

CHMA 106.9 FM
Mount Allison University
#303.152a Main St.,
Sackville, NB, E4L 1B4
506.364.2221 (phone)
506.364.2233 (fax)
chma@mta.ca
www.mta.ca/chma/

CHMR 93.5 FM
Memorial University
Box A.119, Memorial
University, St. John's, NF,
A1C 5S7
709.737.4777 (phone)
709.737.4743 (fax)

CHRW 94.7 FM
University of Western
Ontario
Room 222, UCC Bldg.,
U.W.O., London, ON,
N6A 3K7
519.661.3601 (phone)
519.661.3372 (fax)
chrw.fm@julian.uwo.ca

CHRY 105.5 FM
York University
#413.4700 Keele St.,
North York, ON, M3J 1P3
416.736.5293 (phone)
416.650.8052 (fax)

chry@yorku.ca
www.yorku.ca/org/chry/

CHSJ 700 AM
335 Union St., Box 2000
Terminal, Saint John, NB,
E2L 3T4
506.632.2222 (phone)

CHSR 92.9 FM
University of New
Brunswick
SUB, UNB, Fredericton,
NB, E3B 5A3
506.453.4985 (phone)
506.453.4958 (fax)
chsr@unb.ca
www.unb.ca/web/chsr

CHUO 89.1 FM
University of Ottawa
#227.85 University Ave.,
Ottawa, ON, K1N 6N5
613.562.5965 (phone)
613.562.5848 (fax)
chuofm@uottawa.ca
www.uottawa.ca/~chuofm

CISM 89.3 FM
2332 Edouard Montpetit,
Bureau C1509, Montreal,
QC, H3C 3J7
514.343.7511 (phone)
514.343.2418 (fax)

CITR 101.9 FM
University of British
Columbia

#233-6138 SUB Blvd.,
Vancouver, BC, V6T 1Z1
604.822.3017 (phone)
604.822.9364 (fax)
citradi@uam.ams.ubc.ca
www.ams.ubc.ca/media/citr

CIUT 89.5 FM
University of Toronto
91 St. George Street,
Toronto, ON, M5S 2E8
416.595.0909 (phone)
416.595.5604 (fax)
ciut@campuslife.utoronto.ca
www.campuslife.utoronto.ca

CIXX 106.9 FM
Box 4005 Fanshawe
University, 1460 Oxford
St. E., London, ON, N5W
5H1
519.453.2810 (phone)
519.452.3139 (fax)

CJAM 91.5 FM
401 Sunset Avenue,
Windsor, ON, N9B 3P4
519.971.3606 (phone)
519.971.3605 (fax)
cjam@server.uwindsor.ca
www.uwindsor.ca/cjam

CJLX 92.3 FM
P.O. Box 4200, Belleville,
ON, K8N 5B9
613.966.0923 (phone)
613.966.1993 (fax)
cjlxl@loyalistc.on.ca

CJMQ 88.9 FM
Box 2135 Bishop's
University, Lennoxville, PQ,
J1M 1Z7
819.822.9600 x2689
(phone)
819.822.9747 (fax)
cjmnews@ubishops.ca
cyniska.ubishops.ca/cjmq/

CJPN 90.5 FM
Centre communautaire
Sainte-Anne, 715 rue
Priestman, Fredericton, NB,
E3B 5W7
506.453.2731 (phone)
506.453.3958 (fax)
cjpnb@nbnet.nb.ca

CJRM 97.3 FM
308 Hudson, CP 253,
Labrador City, NF, A2V
2K5
709.944.7600 (phone)
709.944.5125 (fax)
allabro@cancom.net

CJRT 91.1 FM
150 Mutual Street, Toronto,
ON, M5B 2M1
416.595.0404 (phone)
416.595.9413 (fax)
admin@cjrt.org
cjrt.org/

CJSE 89.5 FM
CP 607, Shediac, NB, E0A
3G0

506.532.0080 (phone)
506.532.0120 (fax)
cjse@nbnet.nb.ca

CJSF 93.9 FM
TC 216, SFU, Burnaby, BC,
V5A 1S6
604.291.3727 (phone)
604.291.3695 (fax)
cjsf@sfu.ca
www.sfu.ca/cjsf

CJSR 88.5 FM
Room D 09, SUB, U. of A.,
Edmonton, AB, T6G 2J7
403.492.5244 (phone)
403.492.3121 (fax)
cjsrfm@gpu.srv.ualberta.ca
www.ualberta.ca/~cjsrfm/

CJSW 90.9 FM
Room 1237, MacEwan Hall,
U. of Calgary, Calgary, AB,
T2N 1N4
403.220.3902 (phone)
403.289.8212 (fax)
cjswfmc@acs.ucalgary.ca
www.cjsw.com/

CKAJ 92.5 FM
3791, rue de la Fabrique,
[C.P. 872 Centre ville],
Jouanville, PQ, G7X 7W4
418.546.2525 (phone)
418.546.2528 (fax)

CKCU 93.1 FM
517 University Centre,

Carleton University,
Ottawa, ON, K1S 5B6
613.520.2898 (phone)
613.520.4060 (fax)
ckcu@freenet.carleton.ca

CKDJ 96.9 FM
1385 Woodroffe Ave.,
Algonquin College,
Nepean, ON, K2G 1V8
crockfd@algonquin.ca

CKDU 97.5 FM
6136 University Avenue,
Dalhousie U., Halifax, NS,
B3H 4J2
902.494.6479 (phone)
902.494.1110 (fax)
ckdufm@is.dal.ca
is2.dal.ca/~ckdufm/

CKGN 89.7 FM
23 chemin Brunetville,
Kapuskasing, ON, P5N
2E9
705.335.5915 (phone)
705.335.3508 (fax)
ckgn.fm@nt.net

CKIA 96.1 FM
600, Cote d'Abraham,
Quebec City, PQ, G1R
1A1
418.529.9026 (phone)
418.529.4156 (fax)

CKIC 93.1 FM
P.O. Box 431, Wolfville,



"A Respectable Joint"

Check out DJ Girl live
every Saturday afternoon
Open mic every Thursday

Visit Our Website
www.bluntbros.com

PHONE: (604) 68-BLUNT (604) 682-5868
317 WEST HASTINGS STREET, VANCOUVER, B.C. V6B 1H6

APPEARING LIVE

SEPT 3 Wes
Alexander

SEPT 4 Normality

SEPT 11 Naked For
Jesus

SEPT 18 Quantum
Sound

SEPT 24 Browning

pete

1. V/A - Start Your Engines CD
2. PIETASTERS - Awesome Mix Tape #6 LP
3. CUSTOM MADE SCARE - Greatest Show... CD
4. THE EXCESSIVES - S/T CD
5. SUPERSUCKERS - Greatest R'n'R Band in... LP

staff picks

recent releases

- daAren**
1. THEE VOIN ZIPPERS - Live @ The Pic 21/08/99
 2. STOMPIN' 60's - Soul Comp LP
 3. MCS - '66 Breakout LP
 4. THEE HEADCOATES - Bostik Haze LP
 5. SUPERSUCKERS - Greatest R'n'R Band in... LP



3296 Main St./17th
876.9233

we carry garage, old, ska,
hip hop, hardcore, emo,
anarcho-punk LPs, 45s,
CDs - New & Used

- bryce**
1. JUD JUD - No Tolerance for Instruments 7"
 2. TOILET BOYS - Sinners & Saints CD
 3. INFLUENCE CONSPIRACY - 1st Conspiracy CD
 4. WHITE STRIPES - Any 7" or LP on SFTRI
 5. ZEN GUERRILLA - Trance State in Tongues CD

TOP \$ PAID FOR PUNK VINYL
100% CANADIAN OWNED AND OPERATED

NS, BOP 1X0
902.542.2287 (phone)
902.542.3901 (fax)

CKLB 101.9 FM
C.P. 1586, Yellowknife,
NT, X1A 2P2
403.873.3292 (phone)
403.873.2158 (fax)
ff@franco.ca

CKLN 88.1 FM
Room A74, Jorgenson Hall,
380 Victoria St., Toronto,
ON, M5B 1W7
416.595.1477 (phone)
416.595.0226 (fax)

CKLU 96.7 FM
AP.1, 935 Ramsey Lake
Road, Sudbury, ON,
P3E 2C6
705.673.6538 (phone)
705.675.4878 (fax)
chef@cklu.isys.ca
www.cklu.isys.ca

CKMJ 106.1 FM
C.P. 430, Cheticamp, NS,
B0E 1H0
902.224.1242 (phone)
902.224.1579 (fax)
ckjm@atcan.com

CKMO 103.1 FM
3100 Paul Bay Rd.,
Comosun College, Victoria,
BC, V8P 5J2
250.370.3658 (phone)

250.370.3679 (fax)
ckmo@comosun.bc.ca
www.comosun.bc.ca/~ckmo

CKMS 100.3 FM
200 University Ave. W.,
Waterloo, ON, N2L 3G1
519.886.2567 (phone)
519.884.3530 (fax)
ckms@web.net
waterserv1.uwaterloo.ca/~ckmsinfo/

CKNA 104.1 FM
29 Chemin D'en Haut, C.P.
9, Natashquan, PQ, G0G
2E0
418.726.3284 (phone)
418.726.3572 (fax)
ckna@quebecel.com
www.chebucto.ns.ca/~cor
mier/ckna.html

CKON 97.3 FM
2 Belmont Street, Cornwall,
ON, K6H 4Z1
613.575.2100 (phone)
613.575.2182 (fax)

CKRG 800 AM
2275 Bayview Avenue,
Toronto, ON, M4N 3M6
416.487.6739 (phone)
416.487.6779 (fax)

CKRL 89.1 FM
250, Grande Allée ouest,
Bureau 801, Quebec City,
PQ, G1R 2H4

418.692.2575 (phone)
418.640.1588 (fax)

CKSL 91.9 FM
Student Association,
Portsmouth Avenue,
Kingston, ON, K7L 5A6
613.544.5400 (phone)

CKUA 94.9 FM
4th Floor, 10526 Jasper
Ave., Edmonton, AB, T5J
1Z7
403.428.7595 (phone)
403.428.7624 (fax)
ckua@oanet.org
www.ckua.org

CKUL 99.7FM
Rm. SU 164, 4401
University Drive West,
Lethbridge, AB, T1K 3M4
403.329.2335 (phone)
403.329.2224 (fax)
ckul@uleth.ca
home.uleth.ca/~ckul/

CKUM 105.7 FM
159 Avenue Massey,
Centre Etudiant, Moncton,
NB, E1A 3E9
506.858.4485 (phone)
506.858.4524 (fax)
ckum@umoncton.ca

CKUR 760 FM
Student Union Bldg.,
University of Regina,
Regina, SK, S4S 0A2

306.588.8812 (phone)
306.586.8812 (fax)

CKUT 90.3 FM
3647 University, Montreal,
PQ, H3A 2B3
514.398.6787 (phone)
514.398.8261 (fax)
cku@cum.net

CKUW 95.9 FM
Room 4CM11, 515
Portage Ave., Winnipeg,
MB, R3B 2E9
204.786.9782 (phone)
204.783.7080 (fax)
ckuw@winipeg.freenet.mb.ca
www.winnipeg.freenet.mb.ca/ckuw/

CKWR 98.5 FM
P.O. Box 216, 56 Regina
St. N., Waterloo, ON, N2J
3A3
519.886.9870 (phone)
519.886.0090 (fax)
ckwr@worldchat.com

CKXL 91.1 FM
340, boulevard
Provencher, Saint-Boniface,
MB, R2H 0G7
204.223.4243 (phone)
204.223.3646 (fax)
envoip1@escape.ca

CLCR 101.5 FM
4901 46th Ave., Camrose,
AB, T4V 2R3
403.679.1541 (phone)
403.672.5252 (fax)
clcr@augustana.ab.ca

COQC 600 AM
1200 McGill College, Ste
300, Montreal, PQ, H3B
4G7
514.874.4040 (phone)
514.393.4659 (fax)

CRFM 89.9 FM
Box 5001 Canadore
College, North Bay, ON,
P1B 8K9
705.474.7600 (phone)
705.474.2384 (fax)

CRSG 88.9 FM
1455 De Maisonneuve
Blvd., Suite 647, Montreal,
PQ, H3G 1M8
514.848.7402 (phone)
514.848.7450 (fax)

CRSJ 104.1 FM
Box 5050, Tucker Park,
UNB Saint John, Saint
John, NB, E2L 4L5
506.648.5667 (phone)
506.648.5667 (fax)

Piccadilly Pub
620 W. Pender St.,
Vancouver, BC, V6B 3G2
604.682.3221 (phone)

Pir Pub
6138 SUB Blvd.,
Vancouver, BC
604.822.6511 (phone)



Anza Club
3 W. 8th Ave., Vancouver,
BC
604.876.7128 (phone)

Astoria
769 E. Hastings St.,
Vancouver, BC, V6A 1R3
604.254.3636 (Ari)

Brickyard
315 Carroll St., Vancouver,
BC
604.685.3978 (Joy)

Café Deux Soleils
2096 Commercial Dr.,
Vancouver, BC, V5N 4R2
604.254.1192 (Paul)

Cellar Jazz Cafe
3611 W. Broadway,
Vancouver, BC
604.738.1956 (phone)
jazzcel@aol.com

Chameleon Urban Lounge
801 W. Georgia St.,
Vancouver, BC
604.683.6527 (Adrian)

Columbia
303 Columbia St.,
Vancouver, BC
604.683.3757 (phone)
604.689.0428 (fax)

Lava Lounge
1176 Granville St.,
Vancouver, BC
604.605.1154 (David)

Palladium
1250 Richards St.,
Vancouver, BC
604.688.2648 (phone)

Piccadilly Pub
620 W. Pender St.,
Vancouver, BC, V6B 3G2
604.682.3221 (phone)

Pir Pub
6138 SUB Blvd.,
Vancouver, BC
604.822.6511 (phone)

Purple Onion
15 Water St., Vancouver,
BC
604.602.9442 (phone)
604.602.1270 (fax)

The Railway Club
579 Dunsmuir St.,
Vancouver, BC, V6B 1Y4
604.681.1625 (phone)

Richard's on Richards
Upscale nightclub and live
venue with 2 floors,
gourmet kitchen,
1036 Richards St.,
Vancouver, BC
604.687.6794 (Kari
Berah)

604.687.5798 (fax)
info@richardsonrichards.com
www.richardsonrichards.com

The Starfish Room
1055 Homer St.,
Vancouver, BC
604.682.4171 (Keith)
604.682.1331

Sonar
15 Water St., Vancouver,
BC
604.683.6527 (Luke)

Sugar Refinery, the
Secret Three Fryer Tuck The
Beans Radiogram Sean
MacDonald Dabris Young +
Sexy Jazz-electronic pop +
1115 Granville St.,
Vancouver, BC, V6Z 1M1
604.683.2004 (Steven)

Tibeca
536 Seymour St.,
Vancouver, BC, V6B 3J5
604.688.8385 (Stuart)

The Water Bar
1320 Richards St.,
Vancouver, BC, V6B 3G6
604.662.7707 (phone)
604.662.7997 (fax)

LANDSPEED TAKES CONTROL!



"Self-Titled"
This is where it all began,
Check out G.O.B.'s first EP
Self-Titled Release.



"Too Late... No Friends"
G.O.B.'s first full length album
catchy melodies with rocking
guitar riffs.



"How Far Shallow Takes You"
G.O.B.'s 2nd full length album
now features a bonus track
"All We Are" and a NEW
version of "What To Do"



"The Last of the Daydreams"
By a Thread's first full length
debut unleashes the TITAN of
melodic intensity. Find out
what the rest of the world is
going mad about.

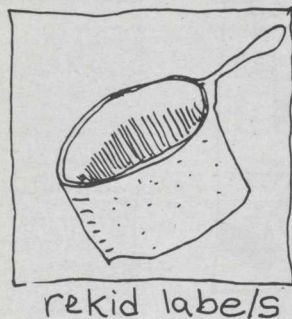
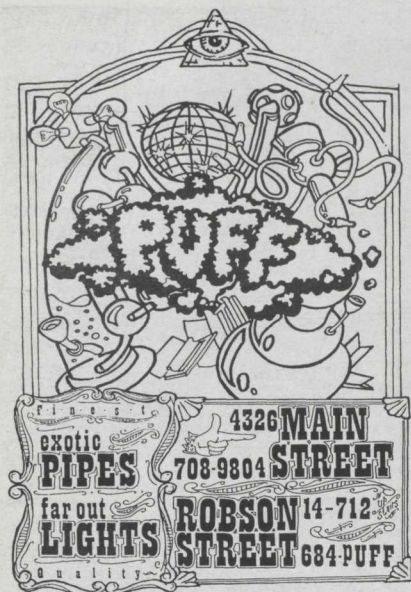
"Ass Seen On T.V."

Just what the doctor ordered,
music and some prank phone
calls!!

ALL CD'S
IN STORES NOW!

LANDSPEED
RECORDS
WWW.LANDSPEEDRECS.COM

ALL CD'S ARE \$15.00 EXCEPT G.O.B.'S "SELF-TITLED" EP (\$12.00) PLEASE SEND A COUPLE OF STAMPS AND WE WILL SEND YOU A COMPLETE LANDSPEED MAIL ORDER CATALOGUE. FOR SOME OTHER COOL CD'S AND MERCHANDISE LANDSPEED MAIL ORDER P.O. BOX 3038 VANCOUVER BC V6B 3Y6



1010 Records
Vancouver, BC
604.681.0606 (phone)
604.608.0632 (fax)
info@1010records.com
www.1010records.com/

Capital Punishment
Corporate rock.
1st Ave RPO PO Box 56001,
Vancouver, BC, V5L 5E2
604.253.6543 (Nick)
capitalpunishment@natscape.net
www.capitalpunishment.
vancouver.bc.ca/

Crusty Records
Crusty Is A Crusty Does compilation, Chick Magnets full length, more to come ...
PO Box 59, 1895 Commercial Dr., Vancouver, BC, V5N 4A6
604.241.4955 (Dave Crusty)
crusty_records@hotmail.com

Grüv Records
Indie record label. Hip-hop.
13306 82B Ave., Surrey, BC,
V3W 0P5
604.671.0874 (Marvin)
gruv98@yahoo.com

Longshot
Label and distro specializing in oi and punk music.
#606-233 Abbott St.,
Vancouver, BC (Mike)
604.609.0660 (phone)
604.609.0661 (fax)
888-SKA-BEAT
mikejo99@home.com

LoveandRomance
Radio Berlin coming soon...and very sad music shortly thereafter...
4576 56A St., Delta, BC, V4K 3C6 (Julie)
LoveandRomance@hotmail.com

Mag-7 Music
Lo-fi recordings — all styles — indie, techno, acoustic, art rock etc.
#102-1555 Howe Rd.,
Kamloops, BC (Martyn A. Jones)
250.377.0174 (phone)
250.314.5175 (fax)
skrvmybob@webtv.net

Map Music
Westcoastelectronicculture label.
#608-1027 Davie St.,
Vancouver, BC, V6E 4I2
604.602.1038 (fax)
info@mapmusic.com/
www.mapmusic.com/

Noble Music
Indie label out of Windsor, Ont.
#6-129 Erie St, Windsor, ON

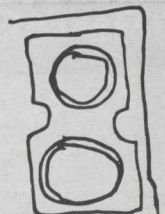
(Richard Noble)
noblemusic@hotmail.com
www.esse.com/

Procrastafarian Records
Small label looking for experimental, innovative home recorders, any style.
46-1345 Davie St., Vancouver, BC, V6E 1N5
604.688.4872 (Roddy Fraser)
weccoshla@yahoo.com

Sinusoidal Records
Platform for Sinusoidal Collective releases. Free Digital Distribution for the Masses.
604.466.3756 (Rich)
604.466.3756 (fax)
604.264.9958 (Jer)
sine@ranch.org
sine.ranch.org

Van Rictor Records
The premier North American industrial rock record label!
Roster includes Testify, Gup.
#905-50 Stephanie St.,
Toronto, ON, M5T 1B3
416.591.9293 (Gina Blanca)
514.288.7766 (fax)
760.320.4474 (Squid McCreedie)
vrichter@netcom.com
vr.dv8.net/

Vit Vit Records
Independent, Canadian gems.
604.263.5858 (Katrina)
katrinaoiz@hotmail.com



rekid shops

Bassix
217 W. Hastings St.,
Vancouver, BC
604.689.7734 (phone)

Beatstreet/Puff
4326 Main St., Vancouver, BC
604.708.9804 (phone)

Boomtown
#102-1252 Burrard St.,
Vancouver, BC
604.893.8696 (phone)

Crosstown Music
518 Pender St., Vancouver, BC, V6B 1V5
604.683.8774 (phone)

F.W.U.H.
552 Beatty St., Vancouver, BC
604.687.7464 (phone)
Futuristic Flavour

SEASIDE STUDIO

Complete music production and promotion



- Record, Mix and Master
- 24 tracks analogue/digital
- Automation w/total recall
- Pro gear, pro musicians
- CD one-offs
- Wide selection of instruments
- Full-length CD's or promotional demos
- Songwriting, vocal and composition training
- Studio recording/mixing training

Blowout year-end rates!

\$1000 weekly lock-out \$150 12 hrs
\$200 24 hr lock-out \$25 hourly

Ask about our local band promotions!

Call Jay

(604) 879-1448

1020 Granville, Vancouver, BC
604.681.1766 (phone)

Hush Records
221 Abbott St., Vancouver, BC
604.662.7017 (phone)

Highlife Records
1317 Commercial Dr., Vancouver, BC
604.251.6964 (phone)

Nepton Records
5750 Fraser St., Vancouver, BC
604.324.1229 (phone)

Noize
540 Seymour St., Vancouver, BC
604.681.7007 (phone)

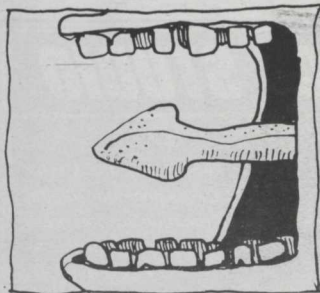
Sam the Record Man
568 Seymour St., Vancouver, BC
604.684.3772 (phone)

Scratch Records
726 Richards St., Vancouver, BC
604.687.6355 (phone)

Singles Going Steady
3296 Main St., Vancouver, BC
604.876.9233 (phone)

Vinyl Records
76 W. Cordova St., Vancouver, BC
604.689.3326 (phone)

Zulu Records
1869 W. 4th Ave., Vancouver
BC, V6J 1M4
604.738.3232 (phone)



DISCORDER

'That pathetic shitrag with no significant impact in the local mediascape' from CTR 101.9FM.
#233-6138 SUB Boulevard, Vancouver, BC, V6T 1Z1
604.822.3017x3 (Barbara Andersen, editor & Maren Hancock, advertising)
604.822.9364 (fax)
ctrinfo@mail.ams.ubc.ca
www.ams.ubc.ca/media/ctr/discord/

Five Minute Major

A hockey flavoured fanzine covering punk, HC, and metal.
1358 E 61st Avenue, Vancouver, BC, V5X 2C7
604.322.7174
fiveminutemajor@hockeymail.com
www.angellfire.com/bc/fiveminutemajor

Icky Poo

The official zine of the Whado kids. Music & fun.
PO Box 106 Station A, Vancouver, BC, V6C 2L8
604.254.2441 (Jenny Smyth)
icky_poo@yahoo.com
www.geocities.com/SunsetStrip/Lodge/4239/

Papernet Catalogue

'Unsigned bands, labels! (especially Garage Electronic): Interesting music gets written up FREE!! All compilations reviewed.
2806 E. 2nd Ave., Vancouver, BC, V5M 1E3 (James)
papernet@hotmail.com
www.npsnet.com/endymion/

People of Insmouth

Lovecraftiana, Thickets news & fan mail, interviews w/creative types.
#302-1015 W.13th Ave., Vancouver, BC, V6H 1N1
737-HATE (Toren Atkinson)
thickets@universe.com
users.universe.ca/~darkest/

Recycled Rubbish

Zine that has interviews with punk bands and crap like that. And other good stuff.
610 Salisbury Drive, Vancouver, BC, V5L 3Z9
604.254.1563 (Todi Maguire)
recycledrubbish@hotmail.com

Rubber Popsicle Factory

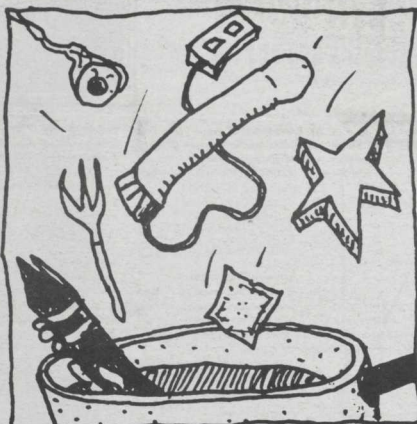
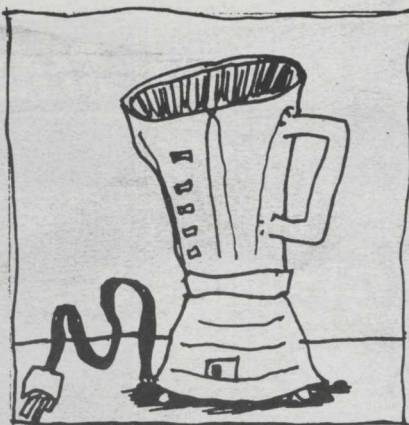
Visual refreshment picturebook, jam-packed with artwork of popular culture to create a surreal feast.
#34.1455 W.8th Avenue, Vancouver, BC, V6H 1C9
604.738.5899 (Owen Plummer)

Sockamagae!

B-movies of the finest calibre, rock and roll from Vancouver and beyond. \$2
2037 Stainsbury Ave., Vancouver, BC, V5N 2M9
604.874.0338 (Steve Richards)

Trashmaven

Tall tales of sin through the eyes of a beer drinking man eater! Free, send S.A.S.E.
PO Box 60069 Fraser PO, Vancouver, BC,
604.258.3416 (Gerry-Jenn)
trashmaven@hotmail.com



Miscellaneous

the sept.
(sugar '99
refinery)
calander of
consequence

② in flight.
w/ todd tomorrow
+ Mr. sefer

③ otaku +
howard roark

④ the script
threep

⑤ Downtempo

⑥ leeroy
le-roi-dance
(every monday)

⑦ travis baker
trio - standards
(every tuesday)

⑧ the dead aids

⑨ christ comes
down for coffee

⑩ the bruno
hubert trio

⑪ young & sexy

⑫ radiogram

⑬ tamara
nile - tra la la

⑭ mortal
engine

⑮ kyrestan
trio

⑯ kinetic
step

⑰ howard
roark + otaku

every Saturday
in october
- Debris -
october crisis
multimedia event

DISCORDER



is dead because some music they don't like is popular. It seems very selfish. There are so many kids out there who are listening to whatever they like. If you're going to go back to the original, loose sort of definition of what punk/hardcore is, then Wesley Willis and Atom pretty much fit the bill.

Okay, but your music definitely has a strong political slant to it. Would you guys ever play, say, the Warped Tour to get the message across to more people?

Steve: If they organised it in a radically different way than it is being done now.

Andy: If it wasn't being sponsored by Vans. Vans, a long time ago, put out this shoe. It was like a canvas shoe that was co-sponsored by Coors. It was the Vans/Coors Light Silver Bullet shoe. It had the beer wolf on it.

Jen: Coors are notoriously homophobic and sexist and they would not hire people of colour to be in their ads.

Andy: With that in mind, [then] no, we would not play the Warped Tour.

Jen: We did go on that *Return of the Read Menace* comp, though.

Steve: Chumbawamba was on it and I'm pretty sure it's being distributed by some people we would normally not deal with. With the AK Press comp, we sat down and had a discussion about it because we were under the impression that it was coming out on Honest Don's. All the money, though, is going to something that we strongly

believe in. AK Press is full of good ideas that people need to find out about. Music is a hell of a lot more universal than anarchist literature.

Who does all the artwork? Is that you, Jen?

Jen: Yeah.

What's with all the hearts?

Jen: Our logo, a heart breaking the chain. Somebody once, what'd they think it meant?

Andy: Love is the weakest link [laughter].

Jen: Yeah, it means compassion, love, empathy — all these things will break our chains.

What's up with the shows in your basement? Are they gonna keep going on?

Jen: Sure. We've kinda calmed down on them. Two summers ago we had two or three a week. This summer it was, like, two or three a month. It's too expensive to rent a venue in this town. It's been suggested to us that some people might be a little intimidated to come to a real house, where people live, but kids have come up to me after shows and said, 'It's cool the way you guys have it set up.' And just so everyone knows, you're all welcome. Unless you're drinking and being an asshole; in which case, you're not welcome.

What's up with all the stage guests when you guys play? Particularly the Under the Volcano show [where a ten-person human pyramid and a fire-breather helped fill the enormous stage]?

Jen: That's only when members of Manner Farm are around.

Steve: That was completely unplanned.

Andy: We went on a West Coast tour and Manner Farm toured with us and, while they were playing, I'd incite the crowd and hit the drums and they got into doing that when we were playing.

Jen: Dragging Phil away from his drums while he was still playing.

Steve: At some point, Ivan, the guitarist from Manner Farm (he's a big guy) figured out that I was quite light, and he'd toss me around while I was trying to play.

Jen: It makes it so much more fun for everybody. In Berkeley, by the end of the set, there were tons of kids up on stage, dancing with us.

Are there gonna be any more Quiet Riot tribute shows [see photo]?

Andy: Well we're working on a Tom Cochrane thing [laughter].

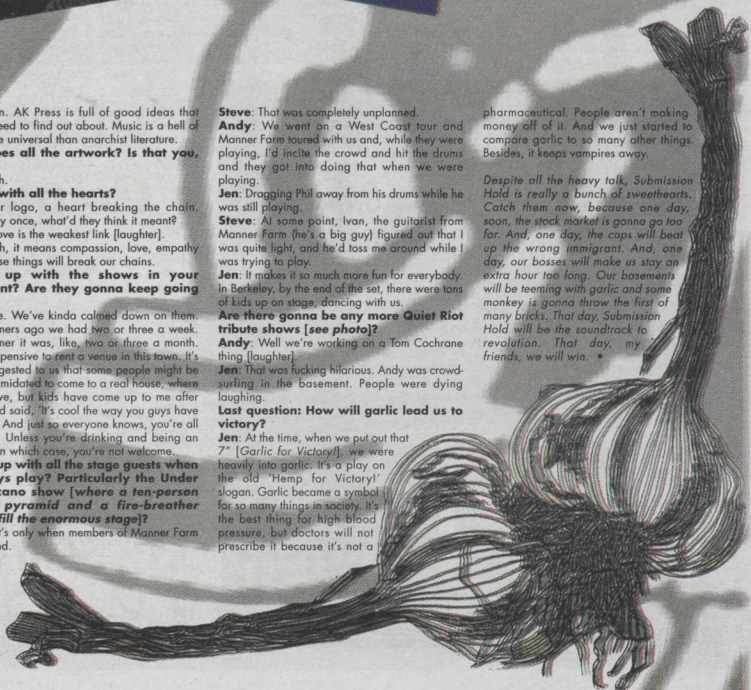
Jen: That was fucking hilarious. Andy was crowd-surfing in the basement. People were dying laughing.

Last question: How will garlic lead us to victory?

Jen: At the time, when we put out that 7" [*Garlic for Victory*], we were heavily into garlic. It's a play on the old 'Help for Victory' slogan. Garlic became a symbol for so many things in society. It's the best thing for high blood pressure, but doctors will not prescribe it because it's not a

pharmaceutical. People aren't making money off of it. And we just started to compare garlic to so many other things. Besides, it keeps vampires away.

Despite all the heavy talk, Submission Hold is really a bunch of sweethearts. Catch them now, because one day, soon, the stock market is gonna go too far. And, one day, the cops will beat up the wrong immigrant. And, one day, our bosses will make us stay an extra hour too long. Our basements will be teeming with garlic and some monkey is gonna throw the first of many bricks. That day, Submission Hold will be the soundtrack to revolution. That day, my friends, we will win. *



Video Philter

BY TANYA BOLSKEYA



It's the most wonderful time of the year. Christmas is for people who like people, but fall is for those of us who'd rather sit in the dark and commune with images of people created by light and projected on to a big screen. The Hollywood studios, who every year do a most faithful imitation of Aesop's *The Ant* and the Grasshopper by squirreling away their best product from February until August, finally put on their feast of quality pictures from September to December. Some years the feast is heartier than others; this year's banquet — including a battered Brad Pitt and some wicked Tim Burton — looks quite sumptuous.

In addition to the best that commercial American filmmaking has to offer, the September/October crux brings a global bounty of celluloid to Vancouver theatre screens. The Vancouver

International Film Festival, in 1999 the 18th instalment, screens films for every taste, interest and stomach. While I can't say that I'm impressed, or even tolerant, of every film I see at the festival, my success ratio stands at about 75% — pretty good considering my sampling of the festival's offerings is usually closer to gorge than nibble.

This year, between September 24th and October 10th festival-goers will have an extra-large sized 250 films to chew on. The VIFF web site will have a film guide available around September 10th, and free-based program guides will go on sale September 17th. For tons of information — including venues, box offices, prices and during the festival a bi-weekly on-line magazine — go to www.viff.org right now! [Or you could finish reading this ...]

To get yourself in the festi-

val mood, I suggest cruising around Videomatica or your local independent video store and checking out some ghosts of festivals past. The aforementioned Mecca of video at Fourth and Burrard ingeniously places "Selected by the VIFF" stickers on the front of relevant boxes to aid your shopping.

Grocing the new releases section right now are a duo of films that played the festival in 1997. While many moviegoers seek out the VIFF to get away from the genre trappings of mainstream cinema, there is no rule which says that international and independent directors can't play the genre game too. From Russia, director Alexei Balabanov's *Brother* adopts many conventions of the gangster film. By placing them within the context of the crumbling post-communist Russian economy, Balabanov gives the tired genre a gritty, nihilistic edge. *Brother* is the not-so-

unfamiliar story of a young man who makes his way to the big city to join his bratz, a big-time crime guy. Of course, joining the Russian Mafia isn't as easy as it looks; intrigue and action ensue. Understated performances, especially by the brooding lead Sergei Bodrov Jr., add a delightful chill to this Moscow tale.

Whereas *Brother* shoots it out with gangster cinema, the French film *Clubbed to Death* does a merry dance with the "night-on-the-town" sub-genre. While it has all of the rhythms, and as little of the depth, of a great music video, Yoland Zuberan's story of a young girl accidentally inducted into the thriving rave scene on the ethnic outskirts of Paris is a grooving way to spend 88 minutes. As the girl, Elodie Bouchez has little more to do than grin from behind a mane of wild brown tresses, while the Chemical Brothers, Delf Punk and Massive Attack pump in the background. Immigrant life in France and heroin addiction are superficially discussed, but the real pull of *Clubbed to Death* is its mix of heightened emotion and moodily-lit hand-held visuals custom-made for thirty-second attention spans.

For a stylish genre feature with a little more going on between the beats, check out Abel Ferrara's *The Addiction*. Culled from the files of the 1996 festival, this vampire flick mixes heavy Catholic overtones with heavy philosophical discussion. Luckily, it's easy on the eyes and dripping with fabulous performances. Lily Taylor plays a New York graduate student who is vampirized by Anabella Sciorra on her way home from the library one night (remember that on the way to your car some rainy black evening). Her metamorphosis from hollier-than-thou doctoral candidate to amoral bloodsucker is used as an opportunity for the image-conscious Ferrara to say what he really feels — Humankind is Evil without the Divine Grace of God. Or something like that. *The Addiction*'s visual homage to *Nosferatu* and German Expressionism (lots of long, dark shadows) is enhanced by its gorgeous colourlessness.

If you're not in the mood for Uzis, block-rockin' beats or blood-soaked visages, perhaps you'd like a coming-of-age sample from the plate of cinematic delicacies and their stomach sort it out. *

Buddha of Suburbia is a gulfaw-per-minute adaptation of Hanief Kureishi's novel of the same name, which tells the decade-long saga of an Anglo-Indian boy making his way in the world of 1970s suburban London. While I had to endure four hours of perma-pain at the Ridge Theatre (before the new, slightly-less-uncomfortable seat installation), you can have the pleasures of your own couch, fridge, bathroom and pause button as you watch young Kareem go from *Bowie*-worshipping masturbator to Thatcherite actor, with references to dog spunk. *Billy Idol*, Indian corner shops, and Kipling in between. Naveen Andrews, seen a few years ago in *The English Patient*, plays "Creamy" with a combination of smirk and innocence appropriate for the Carpe Diem '70s.

To all the festival virgins: make much of time. Not every festival offering can be as fun as *Buddha of Suburbia* or as provocative as *The Addiction*, but, like they told you at Kindergarten snack time, you can't know that you don't like it if you don't try it. Dive head first into the heaping platter of filmic delicacies and let your stomach sort it out. *

THE

BLINDING LIGHT!!

36 POWELL CINEMA 878-3366 and CAFE

IN SEPTEMBER:	
2	CHAPLIN'S CITY LIGHTS WITH EYE OF NEWT COLLECTIVE LIVE!
3	THE DRIPPY GAZETTE LAUNCH PARTY
4/5	MARC MOSCATO'S 'ZINED
21/22	FASHION VICTIMS
23	BYOB BRING YOUR OWN FILM
FRINGE FESTIVAL FILM FESTIVAL AND MORE!!	

EXPERIMENTAL
UNDERGROUND
OBSCURE
6 NIGHTS A WEEK
CAFFEINE + EATS ALL DAY
SHOWS AT 8-30pm

UBC'S Cheapest Computer Store

4424 West 10th Ave

- Consignment
- Buy & Sell
- New & Used
- Cheap Service

Cal's Computer Warehouse Inc.

4424 W. 10th Ave 222-9500 &
3083 Grandview Hwy. 437-5551

Go See Cal!



THE 18th VANCOUVER INTERNATIONAL FILM FESTIVAL

Sept 24 to Oct 10, 1999 • 300 Films from 50 Countries



Megacities (Austria, 94 min.) Michael Glawogger's film is an enthralling and subjective tour of some of the world's margins, from Manhattan crackheads to Mexican chicken-feet sellers to Bombay prostitutes, all seen with the director's engagingly warped perspective. He puts his camera where tourists dare not. See it and be implicated.

Sponsored by Discorder & CTR 101.9 fm



Desert Blue (U.S.A., 90 min.) A "who's who" of indie cinema—Brendan Sexton III, Christina Ricci, Casey Affleck—star in Morgan J. Freeman's wonderfully eccentric look at the kids of Baxter, California, population 89, a desert town thrown into a tizzy when a truck carrying possibly hazardous material crashes on the highway.



A Girl Is a Girl (Canada, 87 min.) This feature debut from one of British Columbia's most celebrated editors, Reginald Harkema, is the story of a young man's search for love and companionship, featuring a brilliantly natural and riveting performance by newcomer Andrew McIntyre. With short.



Stuff (Canada, 87 min.) A contemporary, surreal fairy tale that plays like a mystery thriller/black comedy from director James Dunnison. Twenty-two-year-old Philip, having killed his domineering mother, embarks on a quest into the bowels of the city to restore the power to a magical ring he possesses.



Tsuru-Henry (Japan, 85 min.) Okinawa's foremost director Takamine Go offers another mind-bending trip into the archipelago's mythology, music, history and insect life, this time in the company of a lady blues singer/broadcaster and a young karate champ...



Sex: The Annabel Chong Story (U.S.A., 86 min.) January 19, 1995: Annabel Chong sets a world record by having sex with 251 men in ten hours. What transformed Grace Quek, a 22-year-old USC undergraduate in gender studies, brought up in a strict Singaporean Catholic family, into an outspoken sex queen? Gough Lewis finds out...

SAME PLANET • DIFFERENT WORLDS



Better Living Through Circuitry (U.S.A., 85 min.) Clint Alberta brings new Jon Reiss' hip and hypnotic documentary smells like teen spirit as it delves deep into the world of the electronic music craze, introducing some of the rave scenes leading lights, including The Crystal Method, DJ Spooky, Moby, Roni Size & Reprezent, Electric Skychurch and many more.



Deep Inside Clint Star (Canada, 89 min.) Clint Alberta brings new life to documentary with this cinematic joy ride up gritty urban streets and down dusty reservation roads, as he and his young Aboriginal friends talk about sex, life, love, abuse and 500 years of oppression. With: Rapt and Happy (Nova Scotia, 17 min.), Emily Vey Duke and Cooper Battersby's whimsical look at love.



Existo (U.S.A., 94 min.) Loaded with excellent music, sharp humour and biting social observations, Coke Sams' film is a saucily subversive musical, part *Rocky Horror* and part *The Last Thing*. Fundamentalists Christians have taken control of the US and outlawed art. Existo, legendary performance artist, returns from prison to do battle with the Right...



Juha (Finland, 78 min.) This new feature from redoubtable Finn Aki Kaurismäki (*Drifting Clouds*) is based on a novel by great Finnish writer Juhani Aho. The story is about a young wife who is seduced away from her hard-working husband by a Russian Don Juan, but Kaurismäki has made it as a silent film (with fabulous music!).



Full Blast (Canada, 93 min.) Locked out of the mill and with their band falling apart, four young adults in Bathurst, New Brunswick, face a future where nothing is certain except substance abuse and lobster poaching... A brutally realistic debut feature from Rodrigue Jean—known at VIFF 99 as a New Brunswick Dirty (VIFF 98). With: Island (Ontario/Cyprus, 10 min.), in which a man becomes spellbound by reflections and shadows; a sensual experimental short by Irena Joannides.

Japanese Horror

From demonic twins to killer videotapes, the VIFF is proud to present a series of Japanese horror films at this year's festival.

Guaranteed to chill you to the bone...

- **Audition** (d. Mike Takashi) • **Shokoku** (d. Nagasaki Shunichi)
- **Ring** • **Ring 2** (d. Nakata Hideo) • **Comedi** (d. Tsukamoto Shimayoi)



Johnny (Canada, 85 min.) The first Canadian film to follow the views of Dogma 95 is Carl Bessas's emotionally raw character study of a leader of a group of squeaky voists whose efforts at making a video allow for his maniacal director's ego to flourish. With: *Stricland* (British Columbia, 17 min.), Kris Choi's visual investigation of entrapment and angst in a mediated world.



Criminal Lovers (France, 90 min.) From French bad boy François Ozon (*800 Blows*), VIFF 98 comes this look at a teenaged girl named Alice who likes to play games—games of seduction, violence and murder... A deliciously adult twist on Grimm Bros. territory, sophisticated and stylish.



Cross Harbour Tunnel (Hong Kong, 93 min.) Lawrence Wong's wild indie feature boasts four interlocking stories (*Mystery Train-style*), one of them a wicked parody of Tsai Ming-Liang's *Vive L'Amour*, all of them funny and unpredictable (Part in Tagalog).



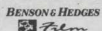
Gemini (Japan, 84 min.) Tsukamoto (Tetsuo) Shinya adapts an Edogawa Rampo story about an upright doctor imprisoned and replaced by his demonic twin. Motoki Masahiro leads a starry cast; Tsukamoto films in his patented kinetic style.



VIACOM CANADA



THE VANCOUVER SUN



evian



ROGERS



Budget



budget



budget

Important Dates:

Sept. 9: Free 24 page BCTV/Chk TV Festival Sneak Preview available now

Sept. 13: BC Tel Hotline opens (665-8352) Box Offices open for VISA sales, passes only. Tickets & passes on sale on Web.

Sept. 18: Souvenir Programmes and tickets on sale (cash & VISA).

Website: www.viff.org

VISA Charge-by-Phone line: 685-8297

Box Offices: Video

Rogers Video (Broadway & Arbutus)

Pacific Center Kiosk (Georgia & Granville)

DANCE HALL CRASHERS



New Album in Stores Now

©1999 Punk & Rock Records
P.O. BOX 120618
San Francisco, CA 94110



TIRED OF PLACING ADS IN RAGS THAT NO ONE READS?

When you advertise with DiSCORDER, you're advertising with the most cost-effective magazine in town, plus the comforting reassurance of knowing that no matter where you go, there you are.

DiSCORDER is Vancouver's CiTR Radio's programme guide. We are Vancouver's longest-running, widely distributed (over 300 locations in Vancouver, the 'burbs, Victoria, Bellingham, Seattle and Olympia) and most beloved (we're free!) indie music magazine. Best of all, we have the cheapest ads of any major magazine in town.

**Call Maren at 822-3017 (ext. 3)
to book your ad today!**

DiSCORDER

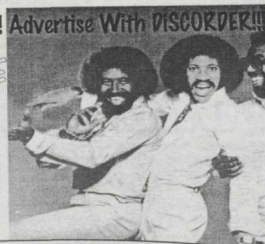
DISCORDER

Be Happy Like Lionel!

Advertise With DISCORDER!!!

OCTOBER ISSUE
DEADLINES:

BOOK: September 22
ART: September 28
STREETS: October 1



For a 600P TIME phone Maren @ 822-3017 (ext.3)

Wanna See Tricky Live? Then Tell Us why We Should Let You In 15 Words or Less!!! The Two Most Creative Answers will Each Win A Pair of Tickets to See Mr. Tricky Himself On Sept. 27 & A Copy of Tricky's Latest Release Juxtapose. Courtesy of Your Friend (And Ours) UNIVERSAL CONCERTS!!!



Enter via fax: 822-9364;
mail: #233-6138 SUB Blvd,
Vancouver, BC V6T 1Z1;
e-mail: citradio@mail.ams.ubc.ca;
or drop it off to the above address.
Please specify "Tricky Contest" in
the heading, and include your
name & phone #. Enter as many
times as you like! Winners will be
contacted by phone.
Deadline for entries is Sept. 20.

CiTR
101.9 FM

WANNA JOIN
A RADIO STATION?
CITR TOURS
EVERY WEDNESDAY
@ 12:30pm



Old Skool Members:
YOUR CITR MEMBERSHIP
EXPIRED AUGUST 31st!!!
RENEW YR MEMBERSHIP
@ THE CITR BUSINESS OFFICE
MON-THURS 11-6

MINI DISCS ON SALE! \$5! T-SHIRTS ON SALE! \$10!

DISCORDER

...NEEDS SOME FRESH MEAT!!!
VOLUNTEER TODAY!!!

LET US EXPLOIT YOU IN EVERY WAY!!!

Shared Vehicle Program

U.B.C. & THE JACK BELL FOUNDATION



- Save Time, Money & The Environment
- Meet new people
- Reduce Stress

- Car & Vanpool in J.B.F. vehicles
- Rideshare with other commuters
- Bookable Vehicles for daily use
- On & Off-campus shuttle service

Call 827-RIDE or 341-RIDE for
more transportation info!!!



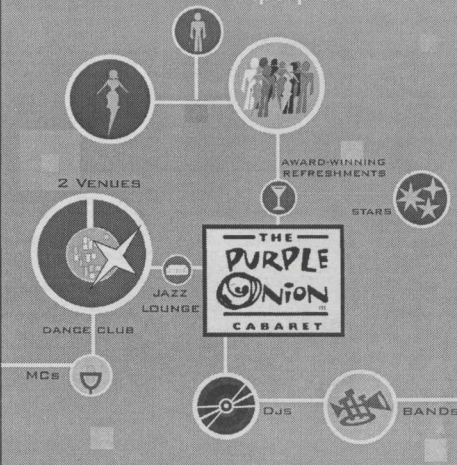
Improving
Your
Transportation
Choices
www.trek.ubc.ca

SNATCH PHOTO

a
little
lady
with
a
big
lens...

For excellent &
affordable
photographic
services
dial
Ms. Hesslin
734-0716

www.purpleonion.com



COME INTO THE MIX
7 nights a week

PARTY BOOKING / CLUB INFO
604 . 602 . 9442 15 water street
gastown

Under Review

ALBUMS • ZINES • RECORDED MEDIA



DEHUMANIZED Problems First (New Red Archives)

Wow! Real, live black people playing punk rock! That's right, kids, 2 of the 4 members of *Dehumanized* aren't whities. Leave it to a pinko-themed label to challenge the structure of the white, male, heterosexual, "let's hop on our skates and go get some pussy" world of today's punk. This album is, as might be expected from something that actually challenges the established norm, imaginative, intelligent, and full of all kinds of good stuff. It's fast, old school punk/hardcore that preaches almost as much as Jimmy Swagart. No macho posturing. No football team choruses. No NOFX riffs. No nonsense. Just smart lyrics coupled with good songs. Plus, one of the songs has a lyric that goes, "Fuck stereotypical families, 'cause mommy's killin' the lynch!" And there's a picture of a kidnapped baby (and your death threats to a band like *Limp Bizkit*, 'cause the picture ain't real). So you can just stick that in your pipe and smoke it. *gibby peach*

ANI DIFRANCO AND UTAH PHILLIPS

Fellow Workers (Righteous Babe)
I used to be something of an Ani Difranco fan. Not a rabid groupie — I don't own more than two albums — but I was fond of her sound, she was catchy, bold, young, etc. I lost interest in her sound a few releases ago. It's not that she's sold out or whined about stardom (although she has done her share of the latter), it's just that she isn't saying anything new, and these days I'd rather hear someone else's version.

Having said all that, I did perk up and pay attention to her first collaboration with folkie and long time Wobbly Utah Phillips. This is the second installment of that collaboration, and thankfully Utah remains in the foreground while Ani focuses on production. Utah is a clever old storyteller with a talent for balancing hyperbole and understatement; he is also a man with solid political integrity whose stories reveal a solidified American labour history. Interspersed with original stories and songs are covers of traditional favourites like labour activist Joe Hill's "Pie in the

Sky," and John Brill's "Dumpe the Bosses." The Internationale at the end lays on the sentiment too thick for my tastes, especially with the sappy folk beginning, but this is, overall, a well-meaning piece of oral history that is worth picking up if you can get past the pouty pose on the front cover.

Anna Friz

SARAH DOUGHER Day One (K)

Mrs. Dougher is on my good side to stay. This new solo album was all it took. I liked the *Lookers*, but lost interest when Sarah played around with Corin from *Sleater-Kinney* in *Cadallace*. Things got back on track when she joined the fabulous *Crabs*, and now I've got this album to swoon over. It's a low-key gem of a record that charms you inside out. Sarah's voice takes a bit of getting used to, but her lyrics will strike an instant chord with most people. She sings about the difficulties of love and life, which, I know, sounds awfully run of the mill, but it works. Trust me. I like that she's let us all in on her secrets. They're keepers.

Julie Colero

FALLING SICKNESS/DYSENTERY Falling Sickness/Dysentery (Sub City)

See, there's this place called Chiapas. Ever heard of it? It's a province in southern Mexico where a whole bunch of Mayans (those crazy people who, a long time ago, erected really fancy cities and communicated with Martians) have, basically, taken it in the ear thanks to the Canadian, American, and Mexican governments. For the people who live there, the ability to grow corn has meant the ability to eat. The North American Free Trade Agreement, a big, bad, shitty trade deal (remember Mulcahy?), won't let them grow their corn. So they can't eat. On the eve that NAFTA came into force, the leaves broke. The people of Chiapas took up arms and began to fight back. Unfortunately, they're met almost insurmountable resistance from American-funded death squads and corrupt Mexican politicians. Despite the odds, though, they've continued their struggle. Their rallying cry of "Ya Basta" (enough is enough) echoes loud-

er, now, than it ever has. The fine folks at Sub City have added their voice to the cry. They've decided to send a portion of the proceeds from this album to a group called Schools for Chiapas. This group is helping. So you should buy this album, because you're a really good person. Right? You'll be providing educational assistance to kids who need it. And if you're a Buddhist, a hippie, or even a yuppie who shops at Capers and drives a Subaru, your karma will get a nice shot in the arm. So you'll buy this, okay? Oh, by the way, this is one of the finest, fastest, bestest punk rock albums I've heard in a damn long while. Both bands make you want to assassinate the prime minister. Got that? Now go buy this album. Do yourself a favour. *gibby peach*

FANTASTIC PLASTIC MACHINE International Standard (Luxury Re-mixes) (US) (Emperor Norton)

They're Fantastic!
They're Plastic!
And I'm going to walk down the aisle in a bright blue wedding dress, dancing the two-step, giving to the happy sounds of the *Fantastic Plastic Machine*. Okay, maybe I won't. I don't look that good in blue, but anyone who wants to hear good, fun (that's FUN, boys and girls, FUN music), pick up some FPM, remixes or not.

The Fantastic people make some lovely mixes. It's like being warped back to the '60s, with all the amenities of the '90s. No cold war, either! They sort of sound like a French *interesting*, considering that the band's lone member is, in fact, Japanese — ed.] version of St. Etienne, and I mean that in the best possible way. FPM give us that continental swing of this genre of music; a little more sexy, a little more dirty, a little more interesting, a little less concerned with sound — but more concerned with feeling, a little more socially conscious.

It's an all night go-go dance party, and all your friends are there with the Fantastic Plastic Machine, they're all ready for a swell evening, and you'll arrive right on time.

Dress well, things are going to get sexy. *Anthony Montoya*

GUH We Are Sunburning BRIAN CRAM The Play Ethic (Unmanageable)

Frank Zappa was once quoted as saying "Jazz isn't dead, it just smells funny." That's a good place to start describing GUH, an eight member ensemble hailing from Toronto.

Anyone fortunate enough to have caught a slightly scaled down version of the group on their "west coast tour" encountered a playful and humorous unit not so concerned with the eternal question "What is Jazz?" as much as with the inherent spirit of the form. My impression of them was one of a wandering band of minstrels detouring from a Fool's Day parade while communing with the spirits of *Sun Ra* and *Rashawn Roland Kirk*. Add to the fact that perhaps their most distinctive feature is the inclusion of Bopgipps! in their line up and you just know your senses are in for something "funny." In fact, having fun with music is a large part of their spirit. Yet at the same time this is not a fool's offering — they present their music with serious intent.

We Are Sunburning was recorded live in Toronto last year at The Gas Station and, despite a dubiously recorded sound mix, the music still comes off rather well. The compositional duties are well divided among the various members showing off the diverse range of influences and approaches. The inclusion of *Gil-Scott Heron's* "Whitey On The Moon" is an ironic choice given the recent 30th anniversary celebrations of the Apollo 11 landing.

GUH horn player Brian Cram's solo effort continues in much the same vein as the ensemble including the spirit suggested in the album's title. It features some of his fine multi-brass instrumentalism but with, perhaps, a more sporty approach to composition and arrangement. Some of the pieces are, in fact, excerpts from various commissions for the theatre. With many of the members from GUH making cameo appearances here, the *Play Ethic* makes a fine companion to *We Are Sunburning*. It might all smell a bit funny, but sounds a whole lot of fun. *PC*

GUITAR WOLF Jet Generation (Matador)

You'd think that after four records, these Tokyo greasballs would've learned a thing or two about recording techniques and not made an album that sounded like it was recorded at the bottom of the Grand Canyon with amps on eleven. But you know

what? I don't think I'd have it any other way. For these men, rock n' roll is loud, unapologetic, and in your face from beginning to end, and if you're disgusted by it, you'll be kung-fu'd into next week by Guitar Wolf's kamikaze screams. Billy's brass rumblings, and Toru's drums pounding your brain into mush. I am hearing some more toned-down and melodic moments in songs like "Teenage UFO" and "Refrigerator Zero." However, it's their version of "Summertime Blues" that brings it all back to the bill-bang-pow that Guitar Wolf fans will know and love.

Bryce Dunn

HAUJOBB ninetynine (Metropolis)

I slip in the new CD I am supposed to review — *haujobb* — and I begin to make my lunch. And then I see it — the brand spanking new IKEA catalogue, there, on the kitchen table. I have always suspected one of my roommates of being a yuppie, but this was one step too far. What was the IKEA catalogue doing in my house? Is it an affront to all the "vintage furniture" and "knick-knacks" and "collectibles" that I have worked so hard to find and cultivate into the sordid wrecks they are today.

So I flip through the catalogue while my bagel toasts, keeping an ear out for the music, letting my sub-conscious do the reviewing. And once my yummy bagel is done and the catalogue is all flipped through, it's his me.

Haujobb is just like IKEA furniture in that it is something that takes social trends and uses them for its own evil purposes. There is no heart or feeling behind it — music for yuppies.

Perhaps I am not being clear. I listen to the "good" techno bands — *Moby*, *Q-Burns* and the *Abstract Message* — and they are like my friends. They have history, stories to tell; they're different, they march to their own programmed beats. They have character. Haujobb is like IKEA furniture; it feels mass-produced, there's nothing original or groundbreaking about it, yuppies buy it thinking it's special, and it's not.

I'm not saying there's anything wrong with minimalist electronic, hell no. But these guys just don't go for enough for my tastes. Then again, I may not quite be their target audience. I'm not a yuppie.

Anthony Montoya

NOBODYS generation xxx (Hopeless)

At least *Nobodys* aren't fooling themselves — they really are nobodies. When you write lyrics

that would make Charles Bukowski blush, back them up with a measly three-chord range, and then mix them together with the lowest of lo-fi sound production, well, then you get some music that even Frances Bacon's mother couldn't love. But that's what punk rock is all about: you throw your middle finger high up into the air, you sing fast and loud about fat hookers or blow jobs, and 10 000 pimply-faced Beovibes run to HMV to buy your CD. Hoorary for free speech and free enterprise! It's reassuring to know that there will always be a market for the immature wanings of disenchanted youth.

But let's be real. Even in the odd beer and porno mag once in a while, and Nobodys do play their music rather competently at rather impressive speeds. Hell, I even found myself humming along to some of their more catchy tunes, like "Dead End Job," "Joe's Sister," and "Ain't No One Gating Laid." So it ain't all bad. If you do like your punk done rare, and you're a big fan of Andrew Dice Clay, then listen to this CD with your tongue in your cheek (or is that between two cheeks?)

Jamie McLaren

SATINA SATURNINA Clitoris Goddess (Independent)

Satina Saturnina. Come on, Satina, it's all phonics people. Now that we've got that down, here comes the hard part: listening to this album in its entirety. Don't get me wrong, I dig it. I just imagine it would be a lot easier to take if there were accompanying graphics. Sped up, many songs, particularly those under 14 seconds, sound like killing a really bad demon in a really cool video game.

I was initially drawn to the album after seeing that track 8 was called "Super Slut." Rock on! Other favourites of mine include the title track, "Clitoris Goddess," and the anthemic "Steak Barbie" (I'm allowed to call it anthemic because there is a bullhorn clap track). My vibe on this album is that Satina Saturnina are better seen, heard, than heard through headphones while riding the number 10 Downtown. A show from these characters would surely convince the more conservative of us to "clap hands for Barbie, clap hands".

Erin

THE SCI-FI WITCH DOCTOR Enter the Now (Phat Phunk)

No vocal or instrumental artist has had more of an impact on the electronic music scene than Noah Pred, aka *The Sci-Fi Witch Doctor*. It's safe to say he is the *James Brown* of

electronic artists. Since moving to Vancouver about two years ago, the Sci-Fi Witch Doctor has released his own 12", played at countless clubs and raves, and promoted his own events and music relentlessly. The culmination of his work is his debut CD, *Enter the Now*, on the California-based label Phant Phunk. *Enter the Now* is an extremely polished release worthy of any major label. The album has a definite West Coast trance feel, yet a clear definition of styles would be unfair and undeserved of such a well constructed full-length release. *Enter the Now* contains many "ethnic" samples, wonderfully layered percussion, forays into techno and breakbeat, and several party favorites like the 12" single "Body Mind." My personal favorite is the technically "Strange Data." The Sci-Fi Witch Doctor is clearly an artist. One of his major goals is consciousness raising through music. He accomplishes this through clever samples, the use of a cheap CD sleeve, and, of course, the music itself. Noah Pred is certainly an artist to watch for in the future and *Enter the Now* is helpful for both listening and dancing.

Thomas

SCREECHING WEASEL

Emo
(Panic Button/Lookout!) Recorded in the span of nine days during the US East Coast's infamous blitz of '99, the dozen songs that make up *Screeching Weasel's* eleventh album look like the 1997 EP and the 1994 split album with **Born Against!** are the ones which *Screeching Weasel* says are the best songs he's ever written. I'd tend to agree with him. Perhaps one of the most straightforward and applicable of 1999 album titles, *Emo* is a couple of parts *emo* ("emotional" hardcore, of the variety of *Fugazi* or *Promise Ring!*) a couple of parts *Weasel*-brand hardcore punk (which, in the past, has made up 99% of the band's output), and a dash of "fuck you"

attitude. Sure, the sound is not exactly what you'd expect from this band, and sure, the final output on this album may not be to many *Weasel* fans' liking... but I tell ya, this album will be looked upon in future days as a landmark album because of its groundbreaking nature.

Whereas past *Screeching Weasel* albums have been flat-out hardcore or pop-punk à la **NOFX** or any number of SoCal "punk" bands, this album takes a different approach: all twelve songs have the somewhat raw energy which comes from not a lot of practice before taking the soaring arrangements typical of *emo* hardcore, and a palpable sense of anguish not many punk bands can pull off with a straight face.

Since *Screeching Weasel* doesn't have the range to sing the signature *emo* vocal phrases, he tries something which hasn't been done much in the genre before: he lets the lyrics do the talking. While popular *emo* bands such as *Promising Ring* write nonsensical lyrics and let the feeling come through in the vocalizations. *Screeching Weasel* play it poker-faced with the vocals and write such "emo" lyrical content as: "I can open my eyes and just be glad I'm here! My worries disappear! And I have made choices that come back to haunt me; they always will! I've seen nothing but emptiness in front of me for what seemed like years! Just let go."

Mike Chilton

URSULA 1000

The Now Sound of Ursula 1000
(18th St. Lounge Music) Unafraid to be tagged with the slightly reviled lounge-core tag, this one man project has the usual ultra-mod go-go girl packaging with predictably swingin' song titles like "Leggy" and "Mambo 1000." Still, despite the overpowering aroma of 1990's, these funky pop instrumentals are still worth checking out if the names Easy Tune,

Emperor Norton or ***** Records mean anything to you. Though lacking the stylish savvy and cultural trend-spotting those labels generally present, this is still the perfect album for doing the dishes. And, since such albums are often refused for movie soundtracks and advertising work, you can be sure that there will be a bright future for *Ursula 1000*.
Quentin Wright

ANDY WHITE

andywhite compilation
(True North/Cooking Vinyl) Words that might appear in an average *Andy White* review: troubadour, Dylan, Irish, battered acoustic, Bragg, Billy, political, fiercely. Get the picture? In fact, although these provide useful pegs to hang his folksy pop on, they barely scratch the surface of describing the sounds on this excellent 15 year retrospective collection. This Irishman made his name performing ranting Bob-ohans such as the epic "Religious Persuasion," both looking and sounding as if somebody had done just that. Later songs, however, explore more varied styles and like Billy Bragg, the ones to return to are the ones that obey at least a couple of gold rules of pop. The most recent offerings here, the lush "Something New" and "Whole Thing," show just how far he has come while still keeping the old passionate fire burning. In short, this is a perfect antidote to both the insipid singer-songwriters of recent years and the vile "Celtic" scene, either one of which I would be happy to see taken into the back alley and given a good kicking.

Quentin Wright

VARIOUS ARTISTS

Four Dots
(Montesano) This compilation, courtesy Bellingham's Montesano label, features up-and-comers from the "four dots" of Halifax, Seattle, Moncton and Bellingham. The point is to show that the two for-

mer music "buzz" towns of Seattle and Halifax have not been hurt by the over-marketing of their music scenes, and, in fact, are still thriving. The inclusion of Bellingham and Moncton proves that these towns have benefited from the larger cities' successes and have been inspired to produce healthy scenes of their own. This is a potentially interesting study in cultural imperialism and subsequent rebuilding.

The album features the likes of such established names as **Elevator Through Hell** (or whatever their name is this week) and **Purple Knight**, and likewise features such innovative newcomers as Bellingham's **Death Cab for Cutie** and Halifax's **North of America**. Most tunes hover somewhere in the realm of straightforward '70s-style pop-rock, '80s British-influenced pop, or good ol' '90s-style shoe gazing rock. The only significant divergences come from the garage sounds of the aforementioned **Purple Knight** and the dreamy keyboard-based sounds of Seattle's **Twin Princess**. Most songs on this album are, at the very least, above average. At the top of the pile are some very innovative and danceable tunes.

Particular standouts include **Thrush Hermit's** '70s-influenced butt-shaker "Everybody's Gotta Move," Moncton's the **Peter Parkers'** equally rhythmic "A Different Kind of Stride," and the notso-dancey, but solid MOR tune, "Apathetic Regimen" by Bellingham's **5 Gears in Reverse**.

The fact that the profits from the sales of this compilation go towards the Mitchell Ross Children's Cancer Fund is the final no-brainer that you should buy this album if you are even the slightest bit curious about the current state of these "hip" cities' scenes.

Mike Chilton

VARIOUS ARTISTS

Punk-O-Rama 4
(Epitaph) Okay kids, here's a lesson in CD

economics. When you buy the latest **Limp Bizkit** CD in your neighbourhood Megastore, you're paying \$18 for 13 songs (that's \$1.38 per song). And those songs suck. When you buy the latest Epitaph compilation, you're paying \$6 for 25 songs (that's an amazing 24 cents per song!). And you know what? They're all pretty good. Sure, some bands like **Gas Huffer**, **Oaker** and **Gentleman Jack** **Grisham** don't rock like the others, but that just makes **Refused**, **59 Times the Pain** and **H2O** sound even better. Of course, you can't go wrong with SoCal stalwarts like **Pennywise**, **NOFX** and **Bad Religion**. And **Tom Waits** has got to be the unluckiest yet punkiest punk of them all. So there's some value for your friendly punk rock. Non-Consumer Watch Dog.

Suppose you like the **Bouncing**

Souls and you want to buy their new CD, *Hopeless Romantic* Wall, I've got news for you Jack and Jill, it's pretty awful. In fact, one of the only two good songs is featured on *Punk-O-Rama*. So you've just saved yourself another \$18. Now multiply that \$18 by 25 songs, and you've saved yourself a whopping \$450! And here's the bonus: each song on this compilation sounds different from every other song. So you don't have to change the CD after ten minutes of the same repetitive drive. You can listen to **Union 13**, **Zeke**, **Dwarves** and **Agnostic Front** all in a row without baby-sitting your CD player. Now, considering all the money I've just saved you, you might feel the urge to thank me. Don't mention it kids — just call me your friendly Punk Rock Non-Consumer Watch Dog.

Jamie MacLaren

next month
in *DISCORDER*

OUR 200TH ISSUE! XS-YET-UNPLANNED
SURPRISES AWAIT! PREPARE FOR BEM-
COUP DE RETRO NOSTALGIA ACTION!

Interviews
With:

The Herbaliser
Skavooie and the
Epitones
Swayzak
Marine Research
Guided by Voices

and more, of
course.

HEY! like bikes?

help us keep your purple
and yellow public bikes
running.

drop by the **Bike Hub**, Tu or W 4-8pm
6357 Agronomy rd. @ UBC

www.ams.ubc.ca/clubs/bikecoop/ 604-UBC-BIKE (822-2453)

GOT DREADS? EVER WANTED 'EM?

KNOTTY BOY DREAD WAX

AVAILABLE @ HEAMP STORES & SALONS IN
VANCOUVER, VICTORIA, TOFINO, WHISTLER, SOOKE,
NELSON, WILLIAMS LAKE, KETLOWNA, KAMLOOPS,
PRINCE GEORGE, AND HOME OF THE KNOTTY BOY
HEADQUARTERS, SALT SPRING ISLAND. OR STOP BY
WWW.KNOTTYBOY.COM
FOR EVERYTHING YOU COULD EVER WANT TO KNOW
ABOUT DREADS!

Wholesale Inquiries call 250-537-0058

Real Live Action



LIVE MUSIC REVIEWS

DAVE DOUGLAS Charms of the Night Sky Vancouver East Cultural Center

Saturday, July 3

It wasn't the only one who felt that trumpeter **Dave Douglas** was the main event of the Jazz Festival this year. There seemed to be an over capacity crowd in attendance to see this popular Vancouver favorite perform, filling the aisles as well as taking up all the seats. And it was worth the crowd, **Charms of the Night Sky**, featuring Douglas plus Mark Feldman on violin, Guy Kluevesek on accordion, and Greg Cohen on bass, played some of the finest music I have ever heard, with no exaggeration. The overall mood of the performance was laid back and good-natured. Douglas in particular seemed to be in high spirits, joking with the crowd and the other players. There also seemed to be a peculiar on-shipmanship in place between the various well-executed solos by the individual players. Feldman in particular really took off, showcasing his tremendous talent without becoming excessive or overwhelming. Although Cohen, sadly, stuck mainly to his role as timekeeper for this drummer-less quartet, Kluevesek and Douglas also got the chance to display their skills with some fine solo work. In fact, it was during Douglas' solos that I appreciated that even great players noticeably improve. He seemed even more inventive and varied than when I last saw him earlier this year at the Starfish Room with his more rocking jazz-focused quartet. But the emphasis this evening was definitely on Douglas' role as a composer. His particular kind of pan-genre avant jazz moved easily between abstract work to more dreamy, melodic, and straight-ahead pieces. In general, the works played seemed strong and interesting with many good ideas and were occasionally humorous and unpredictable without becoming cute. And, although they played a good variety of songs and had a decent length of set, as far as I was concerned they could have played for much, much longer. However, I cannot say the same for the opening act **Castor et Compagnie**. This Montreal based troupe, led by Joane Heu, did have some very good moments and they certainly and

admirably did their own thing — a kind of free cabaret — but I found that they were still somewhat too weird and silly to be easily enjoyed. I am a fan of "difficult" music, but **Castor et Compagnie** had a particular aesthetic sensibility that was a bit much. If they weren't obviously such great musicians and performers, I would have found it difficult to get into them to the extent I did at all. Believe it or not, I'm not actually trying to be dismissive. I didn't dislike them so much as I just didn't fully dig them. Okay, I'll confess: it was the drummers' stupid hat and bad choice of vest with no shirt that set me off more than anything. I said it. Did I mention how much enjoyed the way other band was dressed?

Brady Cranfield

PAVEMENT U.S. MAPLE Thursday, July 15 Vogue

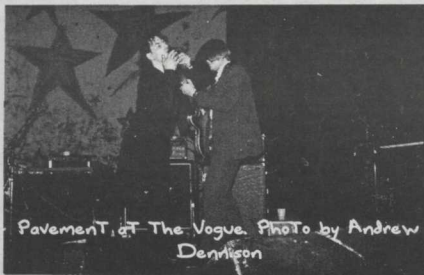
The opening band, **U.S. Maple**, was the most annoying, ridiculous, disgusting band I have ever heard. Never before have I been so repulsed by a band. Never before have I had such a lack of respect for a band. Never before have I been so pissed off by a band that it completely ruined my night. It is **U.S. Maple's** fault that I did not enjoy this show.

Possibly the reason I was so saddened by this concert is because I fear I will never be able to communicate to you, **DISCORD** readers, how truly horrific **U.S. Maple** is. I fear I cannot pass along the stupidity of this band without recommending you listen to the band yourself. A pathetic 45 minutes of uninspired, uninteresting, unlistenable noise-art (if you can call it art). Suffice it to say that **U.S. Maple** was a disappointing disgrace to everyone at the Vogue that night, as well as to music itself.

Pavement live seemed to be far noisier than on record, and more noise was simply not what I wanted to hear after **U.S. Maple**. The noise seemed to

strike and kick me while I was down. I kept wishing they would play material from *Crooked Rain, Crooked Rain* or *Brighten the Corners* to lift the fog and wipe out the vestiges of **U.S. Maple**, but the old hits were few and far between. I suppose it was a good show for those who could stand **U.S. Maple** and for those who have heard **Pavement** play their older songs before. For me, however, it was a night I'd rather not remember. *the chocolate boy*

JON SPENCER BLUES EXPLOSION



ANDRE WILLIAMS AND THE COUNTDOWNS Wednesday, July 21 Vogue

A tepid crowd greeted the **Countdowns** not with applause but with a hush. Unlabeled, the L.A. three-piece plugged in and ripped into a short warm-up set that was part blues, part rockabilly, part rock 'n' roll all glued together with lots of distortion. With the Elvisesque posturing of the lead singer/guitarist and the manic head-banging drummer, the **Countdowns** jarred the crowd out of its early evening lethargy.

Just in time for the much-hyped arrival, **James Brown** style, of **Andre Williams**. He started off vaguely obscene in his suit and commodore cap, growing progressively rouchier as his frequent trips backstage got him drunker. It's impressive that a man his age can shake his skinny ass that hard and pull off songs like "Pussy Stank" (an ode to unwashed genitalia with its plea to "give it to me raw"). Is he an old blues dude or is he a pimp in disguise? We become less and less sure ... the crotch

rubbing, the lecherous lyrics, the "pussy is good." He never revved up enough to lead the **Countdowns** into a big loud chorus, skinny chest sweating, ribs showing through his unbuttoned shirt. His timing is amazing, so we know he's an old pro, but imagining of **Andre** sliding it in where kinda turns the stomach.

A short break and, Jon Spencer, Judah Bauer and Russel Simms fire up the stage. No stacks of black amps — the boys like vintage equipment, including an old Moog Therman. They churned through a tightly orchestrated set that felt like an extended medley of hits from *Acme* and *Now I Got Worry*. Unlike their studio work, **JSBX** are scrappy and totally distorted live. Jon Spencer's Elvis wobble came through loud and clear, but the lyrics themselves were inaudible. For pure rock 'n' roll style

er, beginning to understand what all the torture was for. **Math** comes in handy every now and then. Don't believe me? Check this out:

Boston + punk rock = **Dropkick Murphys** riffs (in other words, **Clash** and **Damned** riffs, not that that's really a bad thing).

Under-21 band members + Canada = stupid, juvenile references to the consumption of copious amounts of beer.

Ducky Boys + opening slot = mild enjoyment.

Next set of examples: Bunch of boys + microphones = dumb sexist banter (not appreciated).

Song about Starbucks + title "Coffee Sucks" = smiles all around (appreciated).

Skavovine's stage moves + his relatively young age = future career as Las Vegas **Mel Torme** impersonator.

Skavovine and the **Epitones** + middle slot = enhanced enjoyment.

And, just to make my old math teacher, Mr. Pott, happy, here's some more math fun:

Another bunch of boys + one girl = more sexist banter with girl giggling along.

Scripted between-song chat + lack of song "Let's Wife" (from their new album *Let's Go To Work*) = much disappointment.

Whole lotta energy + better dance moves than **Skavovine** = somewhat redeemed band.

Kingpins + the late, late slot = tired Gibby at work the next day.

Math skills can be, as I think I've shown, quite valuable. On a related note, I have it on good authority that the **Kingpins** were practicing around our beloved **CITR** the very next day, yapping on cell phones and arranging to play golf at the university golf club. For goodness' sake! *gibby peach*

VIOLENT FEMMES RON COLBURN Friday, July 23 Vogue Theatre

As the gods of the godfathers of geek rock, this Milwaukee trio has blazed so many trails it would seem impossible for them to do anything new and still wow the audiences. So the next obvious progression was to do something old and wow the audiences.

Yep, you guessed it, the **Femmes** pulled off an UNBILLED Greatest Hits show! No band formed in the '80s that is still touring seems to let the chance slip by to mention the fact that they will be playing their hits — just look at all the reunion shows. But the **Femmes** had the balls to come out of the gates unassumingly, yet hard, by belting out classics

like "Hey Nonny Nonny," "Country Death Song," "Blister in the Sun" in rapid succession. Suffice it to say, every one was either up and dancing or crowding the stage.

Then, after a bit of a lull during which they played a couple of their ballads, they brought out five extra musicians, in whom I believe lead singer Gord Gano dubbed the "Horns of Distinction." They played various doctored horns and home-made instruments. There was even an accordion player! The "horn" section accompanied the band on a couple of epic bluesy songs laced with melodic noise. They worked the audience and the "Femmes into a frenetic tizzy and then promptly left; they would return.

The Femmes then turned it up another notch. All fell quiet as a spotlight fell on Gano, and he crooned out: "Do you like American Mu—" ... the crowd roared. I felt both elated and a little sad at the same time. They ripped into "American Music," the tune which I had hoped they would (as they had in the past) leave for the finale. In the back of my mind, I hoped the rest of this show wouldn't be anticlimactic, especially since the tour was being billed as the "American Music Tour."

A few tunes later, they played their new song for the South Park movie, then tore into the anthemic "I Held Her in My Arms," followed by "Gone Daddy Gone" (featuring wicked by bassist Brian Ritchie) — I was in heaven. The fact that they followed that up with "Day After Day" was the cherry on top. The second last song of the set reintroduced the "Horns of Distinction" out for a noise-core jam, which included the playing of a conch shell.

The Femmes came out for a one-song finale jam, which featured a bugle (played by the drummer), a didjeridoo, and a theremin inside a cat-in-the-hat hat (both played by Ritchie).

It is sharp contrast to the controlled, laid-back of the Femmes was the understatedness of the opening act, local troubadour **Ron Colburn**. It was just him and an acoustic guitar ... pretty gutsy. He held it together through his set of eight non-script songs. Eventually, the audience warmed up to him in a fairly big way, giving him lots of cheering. Despite some chuckle-heads sitting on the floor in front of the first row yelling, "Oogiel Oogiel Oogiel Oil Oil Oil!", Colburn was not phased one bit; he seemed too high on cloud nine to be affected. Even if Colburn didn't win me over with any of his songs, he sure won my respect.

Mike Chilton

WORD OF MOUTH TOUR
Thursday, July 29
Richard's on Richards
 Wanted: Hip-hop cred.
 Will trade like-new indie cred.
 Anyone selling?

Wow. People dancing, singing along, raising the roof — this was all new to me, but very welcome. I'm awfully used to standing in the back, sort of bobbing my head with maybe a toe tapping, but I couldn't help but get caught up in the interactive experience that was the Word of Mouth Tour. **Breakestra** broke out the funk, the **Beat Junkies** exhibited some mad tumultuous skills, **Cut Chemist** did his scratching thing with live musical accompaniment, and the **Dilated Peoples** busted out rhymes and swapped lines with local underground faves **Swollen Members**. Then came **J5** — so wicked. Five MCs and Cut Chemist on the decks, and the crowd was just eating it up. The night ended with some posse battles and turntable wars — how much talent can you fit on one stage? Tons, judging by this show.

Please, those in the know, teach us all more about the word, which is the new hip-hop. Quality entertainment, this.
Julie Colero

ARLING & CAMERON
Thursday, August 8
Camaron Lounge
 As grand entrances go, a dead-on speech on the philosophies of ornithology followed by half a dozen bird impressions is probably not being considered for the forthcoming **Alice Cooper** tour. When immediately followed by a stunning display of classical therein playing, though, the opening becomes almost like an **Arling & Cameron** mini-manifesto.

Put simply, it's their kitschy surrealism VERY seriously. The beauty and virtuosity of the therein performance is so great that at first it threatened to overshadow the remainder of the show. However, three songs into the performance proper, and the early evening Monday night crowd was hopping around like it was 1:15am on Friday. These Dutch masters of playful future-pop twisted on hours worth of techno nursery rhymes around multiple musical styles, finishing the show with their anthemic take on stomping glam, "We Love to Rock." Performed entirely seriously, this is the sort of joyfully absurd song which might give them the means to attain the sort of popular credibility that the **B-52s** once held, and, with a Gap ad in the works, we may be looking forward to a string of

Letterman appearances and cameos on *The Simpsons*. Why not?

Quentin Wright

JULIE DOIRON AND THE WOODEN STARS
NINE MILES TO MORGAN
Wednesday, August 11
Railway Club

I find it difficult to quickly think of another artist who has brilliantly stood up to the test of time and continued to put out beautiful, thoughtful, intimate music as **Julie Doiron** has. Every artistic step this woman takes astounds me, and I felt so blessed by the opportunity to hear her twice this summer. Julie wowed me at her last show in May for nearly two hours with her cute shyness, light acoustic sad songs, and willingness to accommodate her audience's every wish (including some **Eric's Trip** songs). I remember how the audience held its breath to hear the sweeping courage of her voice and every soft note — so quiet you could hear ice cubes tinkling in glasses.

Those who skipped the first-weeks finale to show up early at the Railway Club were first treated to a very emo performance from the Alberta group, **Nine Miles to Morgan**, and then a nice chunk of music from the **Wooden Stars**. Nine Miles often delved into many other emo bands' sounds, but surprised me with their rare enthusiasm. The **Wooden Stars'** performance concentrated mainly on material from their new record, *The Moon*. I was sent reeling from their perfect singing and impressive, talented, smart-ismore musicianship, but I could not help wishing each song was just their last I could finally hear.

Like a bearded alone, before a very, very loud crowd and began to play. By listening closely, I was able to follow the simplistic goodness unfolding before me, but between songs the crowd made it impossible to hear a word Julie spoke. I even missed hearing her confusing request for people to "become uninhibited" and begin dancing, a request soon fulfilled by about ten intoxicated view-obstructors. However, she and the Stars were able to produce a blanket of calm, soothing musical understanding that wrapped up my girlfriend and I. They sent us to a dim, sleepy forest where the trees play songs for animals as the flowers and grass hum along. I closed my eyes and would have fallen asleep if it hadn't meant missing the concert.

the chocolatey baby

TRICKY WOO
SPITFIRES
DATSONS
Thursday, August 12
Starfish Room
 After reading Mike Usinger's review of this show in the



Tricky Woo at The Starfish Room.
 Photo by Casey B.

Straight! I have to agree with him about the reaction of the crowd at the Starfish. How much blood, sweat, and tears does a band like **Tricky Woo** have to shed for people to take notice? Granted, there were those of us who were electrified by their performance, but I still begs the question: What happened to the **Spitfires**? I've seen these troublemakers numerous times and although they kick ass 99% of the time, this evening they were in the land of the one-percenter. I hope that they're not getting burnt out (they are known for playing frequently on the local scene), but, in any case, they did pull out an old chestnut — a cover of the **Devil Dogs'** "354," which always rocks the house with me.

Like a bearded alone, before a very, very loud crowd and began to play. By listening closely, I was able to follow the simplistic goodness unfolding before me, but between songs the crowd made it impossible to hear a word Julie spoke. I even missed hearing her confusing request for people to "become uninhibited" and begin dancing, a request soon fulfilled by about ten intoxicated view-obstructors. However, she and the Stars were able to produce a blanket of calm, soothing musical understanding that wrapped up my girlfriend and I. They sent us to a dim, sleepy forest where the trees play songs for animals as the flowers and grass hum along. I closed my eyes and would have fallen asleep if it hadn't meant missing the concert.

Bryce Dunn

UJAKU
Vancouver Little Theatre
Wednesday, August 18
 When enough time has past for us to look back with some objectivity, I feel that **John Zorn** will stand out as one of the most significant composers of our era. I can't think of anyone else that so ably takes on as many styles and forms as Zorn — from classical chamber music, to his

"game" works, to the terrific avant jazz of **Masada**, to the extreme, postmodern cut-ups of **Naked City** — all the while staying inventive and viable, never derivative. As equally diverse as Zorn's many accomplishments, his influence is also widespread, impacting "proper" music circles as much as speed metal fans. Of course, our city offers no exception to this pattern. Zorn's resonance can be heard in the playing of many young musicians. And, as usual, it is often the younger players that seem to take up quicker on the advances made by Zorn and his entourage. In this way, adventurous eclecticism becomes sub-

merged in the hearts and minds of subsequent generations of music makers, towards who knows what end. This brings us to **Ujaku's** adept celebration of the music of Zorn's **Naked City**, held in the basement theater of the beautiful Heritage Hall on Main Street. Composed of local jazz players, including Masayoshi John Anzai on saxophone and vocals, Ben Wilson on vocals, Kelly Churko on guitar, Travis Baker on bass, John Raham on drums, and Robert Dyke on keyboards, **Ujaku** takes the influence of Zorn to the next degree: total hardcore tributary emulation. **Ujaku** capably took on their subject with obvious enjoyment, ripping through several dozen hard and very short (and complicated) tunes, and a few longer, more expansive numbers that gave the players a chance to stretch out and the audience some time to breathe.

I never fully appreciated the humor of **Naked City** until this show. Churko's introduction of the often-ridiculous name of each song especially brought out the intentional absurdity of the works. **Ujaku** is not simple tomfoolery, though. Much serious and difficult labor must have gone into the note-for-note transcriptions of Zorn by Churko. The audience in attendance was justifiably impressed and entertained. Just one suggestion, though: **Ujaku** should further polish their act and play some of next year's skateboarding festival — the one I can't think of anyone else that would eat this shit up, and **Ujaku** could make some quick cash.

Brady Cranfield



SEPTEMBER LISTINGS

THURSDAY, SEPT. 2
MARTIN TIELL BROWNING

COAL

FRIDAY, SEPT. 3
KELLY WILLIS OH SUSANNA AUBURN

SATURDAY, SEPT. 4

CIBO MATTO THE RADIO

SUNDAY, SEPT. 5

BIS

BLURTONIA MONDAY, SEPT. 6

QUEENS OF THE STONE AGE

OTHERSTARPEOPLE WEDNESDAY, SEPT. 8

ALEANDRO ESCOVEDO THE CIRCUS

IN FLAMES

THURSDAY, SEPT. 9

KRISTIN HERSH FRIDAY, SEPT. 10

LONNIE JAMES CLOVER HONEY

SATURDAY, SEPT. 11

VEDA HILLE ZUBOT & DAWSON

TUESDAY, SEPT. 14

VOODOO GLOW SKULLS

THE MALCHIKS CROWNED KING

WEDNESDAY, SEPT. 15

MOGWAI GANGER

THURSDAY, SEPT. 16

CHIXIDIGIT FRENZAL RHOMB

FLASHLIGHT

FRIDAY, SEPT. 17

SUPERCHUNK CLOSED CAPTION

RADIO

SATURDAY, SEPT. 18

BIF NAKED

TUESDAY, SEPT. 21

GODSPEED YOU BLACK EMPEROR

LABRADFORD

FRIDAY, SEPT. 24

NOISE THERAPY

SATURDAY, SEPT. 25

THE SMALLS

SUNDAY, SEPT. 26

MIKE WATT THE LIARS

THURSDAY, SEPT. 30

SUPER FURRY ANIMALS



BRICKYARD • SEPTEMBER •

Friday, Sept. 3
New Electric Riot
 The Cuckoos
 The Nasty on

Saturday, Sept. 4
New Wave-a-okee

Wednesday, Sept. 8
Facepuller
 with guests

Thursday, Sept. 9
Destroyer
Lonnie James of the Superfriends
Donkey Engine

Friday, Sept. 10
CD release party
Removal
Karen Foster

Saturday, Sept. 11
Royal Grand Prix
 with guests

Tuesday, Sept. 14
Blood Worm
Volatile

Wednesday, Sept. 15
TBA

Thursday, Sept. 16
The Marianne Turbo Version
Polo Convoy

Friday, Sept. 17
SMAQU-2
Fryer Truck
Gospel Juice

Saturday, Sept. 18
The Nerve Magazine Benefit
Darkest of the Hillsides
Thickets
Jesse's Girl
Pet Ferries

Tuesday, Sept. 21
The Blue Ontario
Suplex

Wednesday, Sept. 22
The Bonaduces
Singleseven
New Hedron

Thursday, Sept. 23
Art Show Opening

Friday, Sept. 24
VUE
(Formerly The Audience)
The Come Ons
Hot Hot Heat

Saturday, Sept. 25
Thirty Foot Fall
The Retreads

Wednesday, Sept. 29
Hissy Fit
The Sweaters
Tree Crusher

Thursday, Sept. 30
Joanie Loves Chachi
The Insect Gods
 With Guests

Sunday, Oct. 3
The Mr. T Experience
The Gadgets
The Nobodys



lonely kings

OUT NOW! what if?



beefcake

OUT NOW! rejected



dynamite boy

finder's keeper's
OUT SEPT 21st

**FEARLESS
RECORDS**

<http://www.fearlessrecords.com>
13772 Goldenwest St. #545
Westminster, CA 92683

also available...

bigwig
unmerry melodies



30footfall
acme



straight faced
broken



Cinema Beer Belly

**SICK OF IT ALL
BAD RELIGION
MUSTARD PLUG**

**MELVINS
MAN OR ASTROMAN
THE WEAKERTHANS
AFI** AND MORE...19 BANDS IN ALL

PUNK ROCK VIDEO/CD COMPILATION

**OUT
OCT. 12TH**



CINEMA BEER BELLY
HR639-VIDEO



CINEMA BEER BELLY HR639-CD



THE FIRST THREE VOLUMES ALSO AVAILABLE: **CINEMA BEER NUTS** HR623-VIDEO/CD **CINEMA BEER GOGGLES** HR608-VIDEO **CINEMA BEER-TE** HR603-VIDEO

HOPELESS RECORDS PO BOX 7495 VAN NUYS, CA 91409 WWW.HOPELESSRECORDS.COM

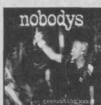


MAILORDER PRICES: VIDEO-\$12 CD-\$8 ALL PRICES POSTAGE PAID IN THE US. ADD 25% OUTSIDE OF THE US.

**NEW FROM
HOPELESS**



HR636-LP/CD/CS



HR637-LP/CD/CS



HR638-LP/CD/CS

**NEW FROM
SUB CITY**



SC001-CD SAMPLER

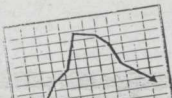


SC002-2XLP/CD/CS



SC003-LP/CD/CS

CiTR Charts



WHAT'S BEING PLAYED ON 101.9 FM

HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our DJs during the previous month (ie, "September" charts reflect airplay over August). Weekly charts can be received via e-mail. Send request to "majordomo@unixg.ubc.ca" with the command: "subscribe ci-tr-charts" •

sept '99 long vinyl

- | | | |
|-----------------------------|----------------------------|----------------|
| 1 tricky woo | sometimes i cry | sonic unyon |
| 2 various artists | dominic radio | transsiberian |
| 3 wooden stars | the moon | matlock |
| 4 saddlesores | lovecursed | empyre |
| 5 belle & sebastian | tigermilk | matador |
| 6 clover honey | ...clover honey | independent |
| 7 fantastic plastic machine | luxury remixes us | emperor norton |
| 8 electric frankenstein | how to make a monster | victory |
| 9 mr. bungle | california | warner |
| 10 the planet smashers | life of the party | stomp |
| 11 scanner | lawwarm instruments | sulphur |
| 12 various artists | all points in | sweet chin |
| 13 moby | play | v2 |
| 14 ursula 1000 | the now sound of... | eighteenth st. |
| 15 sci fi witch doctor | enter the now | phat phunk |
| 16 os mutantes | everything is possible! | luaka sop |
| 17 mr scruff | keep in unreal | ninja tune |
| 18 llys | zero population growth | darla |
| 19 megaland/dumbwanda | albs of anarchy | sealand |
| 20 david kristian | beneath the valley... | alien8 |
| 21 two lone swordsmen | stay down | matador |
| 22 francis houle 5 | in the vernacular | singlines |
| 23 lung leg | scale to mix | southern |
| 24 nobukazu takemura | maple | thrill jockey |
| 25 bis | social dancing | grand royal |
| 26 art of noise | the seduction of claude... | universal |
| 27 kelly joe phelps | shine eyed mister zen | ryko |
| 28 livehuman | monstereiosis | fat cat |
| 29 plaid | resproof clockwork | nothing |
| 30 pietasters | awesome mix tape #6 | hellcat |
| 31 cibo malto | stereo type a | universal |
| 32 blue hawaiians | a savage night | interscope |
| 33 the flaming lips | the soft bulletin | warner |
| 34 chicklet | wanderlust | satellite |
| 35 atom and his package | making love | no idea |

sept '99 short vinyl

- | | | |
|-----------------------------|---------------------------|-----------------------|
| 1 the wontons | extra spicy! | peek-a-boo |
| 2 huevos rancheros | wild turkey surprise! | mint |
| 3 the coffeaters | the kids know how to rock | empty |
| 4 the kamikazes | allnight cram session | zaxxon virile |
| 5 the tentacles | the touch | i |
| 6 smash up derby | blow all the hell! | zaxxon virile |
| 7 mates of state/fighter d | split | omnibus |
| 8 jackson phibes | old devil moon | reanimator |
| 9 petty crime | s/t | slampt |
| 10 subway thugs | s/t | ainkl |
| 11 magnetic fields | i don't believe you | merge |
| 12 piggy | calypsos to please... | cinnamon toast |
| 13 solex | randy costanza | matador |
| 14 the parcels | s/t | brentwood estates |
| 15 fatal flyin' guilloteens | danger west! | peek-a-boo |
| 16 los infernos | the outflow | alternative tentacles |
| 17 marine research | s/t | wiaiywa |
| 18 north of america | bayonet point | montesano |
| 19 from bubblegum to sky | my thousand years... | eenie meenie |
| 20 reflector | blue skies | paper brigade |

sept '99 indie home jobs

- | | |
|-----------------------|-----------------------------|
| 1 mark | don't make me sorry |
| 2 radio berlin | distance |
| 3 full sketch | soundtrack |
| 4 john ford | shickicker |
| 5 swank o'hara | no one has a clue (but you) |
| 6 the radio | kinder surprise |
| 7 victorian park | uh-oh |
| 8 david lester | the light changed... |
| 9 clover honey | talk about me |
| 10 team strike force | bomb at the party |
| 11 less saints | to mere |
| 12 sex! in sweden | bridge and tunnel crowd |
| 13 canadian | music of canada |
| 14 new electric riot | teenage blues |
| 15 yachtsmen | catch that summer breeze |
| 16 svelte | the five alive song |
| 17 citrus concept | tremble and flood |
| 18 forecasts farewell | behind the red sun |
| 19 (thel)polo convey | vincent's victory |
| 20 pepper sands | so fine |

Sai Ram Top 10

- | | | |
|---------------------|-------------------------|-----------------------|
| 1 coldcut & hexatic | timber | dk ncut |
| 2 pressure drop | silently bad minded | stereo mix mix |
| 3 bilin sautrey | oceans and rain | displacing the priest |
| 4 yabby you | todo thy neighbour | jesus dread |
| 5 million nasmento | tudo que voce podia ser | dube do espirita |
| 6 freddie hubbard | first light | best of |
| 7 terry callier | big city | ic in dc |
| 8 mr closer | classic fingers | cinematico |
| 9 akasha | spanish fly | rg veda |
| 10 baba | wild mantra | |

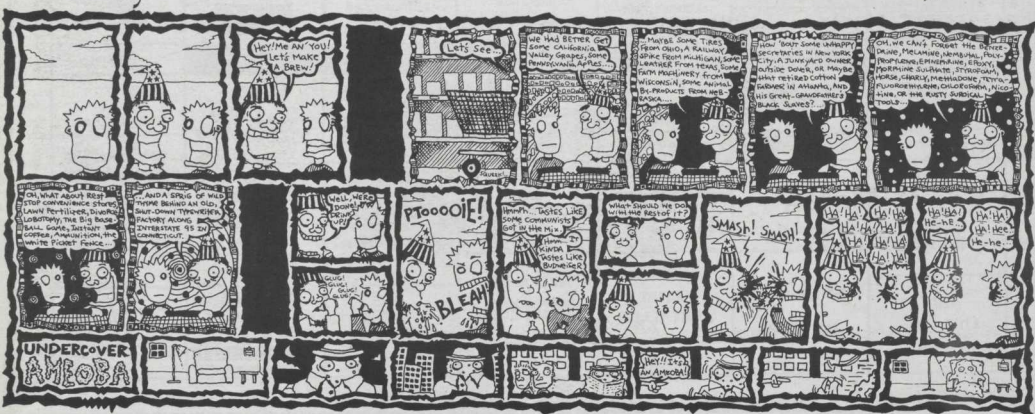
what we listened to...

soloex, guided by voices, cibo matto, iqu wj miranda july (+ barbara's noiz show remix thereof... girls on dates in-deed), hot hat heat, judas priest, kool keith, the boys, sweet trip, tiger trap, hudson falcons, boy vs. girl, jerk with a bomb, tricky, holiday flyer (nice legs!), via hate people like us, via the new women's music sampler, the butchies, antarctica, meccas sf, the bodies, lynnyd skynnyrd's greatest hits, public enemy, beltones, hollywood brats, rahzel, iron maiden, single gun theory, art bell, sweet patti schmidt, psychedelic furs, belle & sebastian

Good Tasty Comic

<jdasilva@eciad.bc.ca>

by Jason Da Silva



SUNDAYS
ARE YOU SERIOUS? MUSIC
8:30AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Eors** open.

THEROCKERS SHOW 12:00-3:00PM
Reggae innu all styles and fashions.

BLOOD ON THE SADDLE 3:00-5:00PM Real cowbirds caught in yer boots country.

LIPGLOSS & CIGARETTES alt. 5:00-6:00PM British pop music from all decades.

SAINT TROPEZ alt. 5:00-6:00PM International pop (Japanese, French, Swedish, British, US, etc.) '60s soundtracks and lounge. Book your set holiday now!

QUIFF FM 6:00-8:00PM Dedicated

to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

HELLO INDIA 8:00-9:00PM
GEETANJALI 9:00-10:00PM

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Quawwalis, etc.

HESHOW 10:00PM-1:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl! With your hosts Check-

mate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 1:00-4:00AM DJ Clutch spins hip-hop...DJ Dexter spins techno. So chill out with us. Have a nice day.

MONDAYS
BLUEGRASS FOR BREAKFAST 6:00-

8:00AM Back in September.
BREAKFAST WITH THE BROWNS

8:15-11:00AM Your favourite brown-sisters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

BLUE MONDAY alt. 11:00AM-1:00PM Vancouver's only indus-

trial-electronic-retro-goth program.
Music to schtomp to, hosted by
Coreen.

THE ETHER TABLE alt. 11:00AM-1:00PM If a collective of Belgian satanists ever put reverb on a flock of geese, I'll find it and play all 28 minutes! Dark ambient and experimental and noisy and cheery.

SOUPE DU JOUR 1:00-3:00PM
Feeling a little French-impaired?
Francophone music from around the
globe, sans Celine Dion.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BIRDCATCHERS 5:00-6:00PM Join the Sports department for their eye on the T-birds.

POLYFILLER alt. 6:00-7:30PM
LADY DEATHSTRIKE alt. 6:00-

7:30PM
PIRATE RADIO 7:30-9:00PM For

merly "Love Sucks," now at a new time.

THE JAZZ SHOW 9:00PM-12:00AM
Vancouver's longest running prime time jazz program. Hosted by the ever-sweet

Sept 6: "The Great Jazz Piano of Phineas Newborn Jr."

Sept 13: "Ozboppin'": Pianist Mike Nock and his quintet

Sept 20: The great Leonard Bernstein explains "What Is Jazz".

Sept 27: Jamaican born alto saxophonist Joe Harriott double quintet

and indo-jazz fusions.
VENGEANCE IS MINE 12:00-

3:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not

from our hearts — thank fucking Christ.
PSYCHEDELIC AIRWAVES 3:00-6:00AM

TUESDAYS
Y-1 6:00-8:00AM

WORLD HEAT 8:00-9:30AM
THIRD TIME'S THE CHARM 9:30-

11:30AM Torrid trash-rock, sleazy surf and pulsatin' punk provide the per-

son and probably point your knife perfect scissor kick to your head every Tuesdaymorn. There's no second chance

when Kung-Fu is used for evil with drunken fist Bryce. Kill-yo!!

TRAGIC ANIMAL STORIES
11:30AM-1:00PM Tales of puppy love, egg puns, and of babies dying.

crossing the street, all backed up by a sad soundtrack of various indie-rock bands for your own enjoyment and

ECHOES FROM THE SUGAR CUBE

FACTORY 1:00-2:00PM
BELT OUT THE BLUES 2:00-

3:30PM Music for families and little people.

THE SLIPPERY SLOT alt. 3:30-5:00PM

SKINTIGHT BUFFOONERY alt.
3:30-5:00PM

BBC WORLDNEWS SERVICE 5:00-5:30PM
RADIO ACTIVE 5:30-6:00PM *Active*

FLEX YOUR HEAD 6:00-8:00PM

Hardcore and punk rock since 1989.
<http://flexyourhead>.

vancouverhardcore.com/
SAREGAMA 8:00-9:00PM

RADIO ELLINIKATHIKO 9:00-10:00PM Greek radio filling in for

La Bomba for the summer.
WITCHDOCTOR HIGHBALL alt.

10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, Christian better living LPs, the occa-

	SUN	MON	TUE	WED	THU	FRI	SAT
6				BBC	FIRST FLOOR		GET TO THE CHURCH/ THE MORNING AFTER
7	reggae linkup	BLUEGRASS FOR BREAKFAST	X-1	suburban jungle	AGAINST ALL ODDS	SHOOT ST. JOHN	
8				FLAN	Reel Music	CAUTION! BE THE RED	the saturday edge
9	are you serious? music	Breakfast with the Browns	WORLD HEAT	SPICE'S MUSICAL PIES & NEEDLES	Filmbuster /STAND AND BE CUNTED	Ska-ik's Scene-ik Drive	
10			THIRD TIME'S THE CHARM	Babylon Afternoon	CANADIAN LUNCH	These are the breaks	SAREGAMA
11	ROCKERS SHOW	BLUE MONDAY/ the ether table	TRAVIS ANIMAL STORIES		Sieve and Mike	Little Twin Stars	POWER CHORD
12		SOUPE DU JOUR	SHOWN FROM THE SUGAR SCENE FEAST	DJ IN A COMA	ONOMATOPEIA SHOW		
1			BELT OUT THE BLUES				LUCKY SUBARU
2		A WALKABOUT THE WORLD	SLIPPERY SLOW/ SKINTIGHT BOUFFOONERY	MOTOR DADDY	Phlegm and Pregnancy	WARWARR & Z	
3	BLOOD ON THE SADDLE	evil vs. good					
4	Lip gloss & Cigarettes/ Saint Tropez	BIRDWATCHERS	BBC WORLDNEWS RADIO ACTIVE	BBC HEADLINES RACHEL'S SONG	CULTURE CAVITY REELS TO REEL	NOOZE & ARTS	heartsey
5				roche's song	OUT FOR KICKS	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA
6	QUEER FM	POLYFILES/ Dolly Dearthlike	flex your head	AND SOMETIMES WHI /BY THE WAY	ON AIR WITH CREAKED HAIR		synoptic sandwich
7	HELLO INDIA	pirate radio	RADIO	folk oasis	LIVE FROM THUNDERBIRD RADIO HELL	home boes	Groove jump- ing
8	GEETANJALI		ELLINIKATHIKO	STARS OUTTA JALLUNWAR	COCKED N' READY/ Radio SOME CON		pipe dreams
9			Venus Flytrap/ witchdoctor highball	HANS KLOSS MISERY HOUR	FLUTONIAN Nights	Shitmix	Soul Tree/ earwax
10		THE JAZZ SHOW					
11							
12							
1		VENGEANCE IS MINE!	AURAL TENTACLES				
2	The Chill-Out Room		WAVE LOATH BOBBIN	first floor		THE MORNING AFTER	
3							
4							

sional amateur radio play, what-
ever.

VENUS FLYTRAP'S LOVE DEN alt.
10:00PM-12:00AM Join Greg
in the love den for a cocktail. We'll
hear retro stuff, groovy jazz, and
thicker still too. See you here... and
bring some vice.

AURAL TENTACLES 12:00-3:00AM
Warning: This show is moody and
unpredictable. It encourages insom-
nia and may prove to be hazardous
to your health. Ambient, ethnic, funk,
pop, dance, punk, electronic, synth,
blues, and unusual rock.

**WEST COAST POPPIN' 3:00-
6:00AM** 100% west coast rap.
Huge giveaways, with your host like
no other Shawn Powers.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM
A perfect blend of the sublime and
absurd, with your refined and exotic
hosts Jack Velvet and Carmen Ghia.

**SPIKE'S MUSICAL PINS AND
NEEDLES 10:00AM-12:00PM**
Spike spins Canadian tunes accom-
panied by spotlights on local artists.
Weekly "Vintage Vancouver" seg-
ment takes a look back at this city's
musical past.

**BABYLON AFTERNOON 12:00-
2:00PM**

DI IN A COMA 2:00-3:00PM
MOTORDADDY 3:00-5:00PM "eat,
sleep, ride, listen to Motordaddy,
repeat."

RACHEL'S SONG 5:10-7:30PM Info
on health and the environment. From
recycling and conservation projects to
diet, health, and consumption and
sustainability in the urban context - plus
the latest in techno, trance, acid and
progressive house. Hosted by M-
Path.

AND SOMETIMES WHY alt.
7:30-9:00PM Sleazekiney, low,
sushi... these are a few of our fave-chill
things.

BY THE WAY alt. 7:30-9:00PM
Let's give alternative media a chance
- VIVA VINYL! 7's new and old,
local cassettes and demos.

FOUK OASIS 9:00-10:30PM Featur-
ing the latest local and international
releases in folk/roots/world music,
phone interviews, in-studio guests and
more. Requests always welcome!

**STRAIGHT OUTTA JALLUNDHAR
10:30PM-12:00AM** (et/DJ) Indica
and Bindawa immerse you in radioac-
tive Bhungali "Chokki de phutay."
Listen to all our favourite Punjabi tunes
- remixes and originals.

**HANSKLOSS MISERY HOUR 12:00-
4:00AM** Mix of most depressing,
unheard and unlistenable melodies,
tunes and voices.

THURSDAYS

FIRST FLOOR 3:00-6:00AM
**AGAINST ALL ODDS 6:30-
8:30AM**

REEL MUSIC 8:30-10:00AM
Soundtracks and classical.

FLIBUSTER alt. 10:00-11:30AM
Part accordion-tinged musical
meanderings, part experimental
weirdness, with a little bad hit blood
thrown in for good measure.

STAND AND BE CUNTED alt.
10:00-11:30AM DJ Hancunt
urges women to get down with their

cunts while listening to women-in-
jazz, funk, rap, soul, world beat,
disco and beyond.

**CANADIAN LUNCH 11:30AM-
1:00PM** From Tofino to Gander,
Baffin Island to Portage La Prairie. The all-
Canadian soundtrack for your mid-
day snack!

STEVE & MIKE 1:00-2:00PM Crashing
the boys' club in the pit. Hard and fast,
heavy and slow. Listen to it, baby.
(hardcore).

ONOMATOPOEIA 2:00-3:00PM
Comic comic conix oh yeah and some
music. With Robin and Jules.

**RHYMES AND REASONS 3:00-
5:00PM**
**CULTURE CAVITY SEARCH 5:00-
5:30PM**

SHAPE UP alt. 5:30-6:00PM
REELS TO REEL alt. 5:30-6:00PM
Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No
Birkenstocks, nothing politically cor-
rect. We don't get paid so you're
damn right we have fun with it. Hosted
by Chris B.

**ON AIR WITH GREASED HAIR 7:30-
9:00PM** Roots of rock on local artists.
**LIVE FROM THUNDERBIRD RADIO
HELL 9:00-11:00PM** Local muzak
from 9 live bands from 10-11.

COCKED AND READY alt. 11:00PM-
1:00AM
RADIO SATYRICON alt.

11:00PM-1:00AM Nocturnal
transmissions/trip jazz. "To hip for
own damn good, Daddy O!" -Slash
**PLUTONIUM NIGHTS 1:00-
4:00AM** Late night vinyl. Occa-
sional spicks. Cheers.

FRIDAYS

**SHADOW AT DAWN 6:00-
8:00AM** with DJ Galosh
CAUGHT IN THE RED 8:00-10:00AM
Trawling the trash heap of over 50
years worth of real rock 'n' roll de-
bris. Stick out yo' can.

**SKA-TS SCENE-K DRIVE! 10:00AM-
12:00PM** Email your requests to
Djka11@hotmail.com

**THESE ARE THE BREAKS 12:00-
2:00PM** DJ Splice brings you a
ripped up, freaked out, full-on,
funkified, sample heavy breakbeat trip,
focusing on anything with breakbeats.
Versatile at any style.

LITTLE TWIN STARS 2:00-3:00PM
Underground, experimental, indie and
more. Jaccuzzi space rock at its finest.

**NARDWAR: THE HUMAN SER-
VETTE PRESENTS ... 3:30-
4:00PM** Nardo will tell back soon,
so hang tight, kids.

NOIZ 4:00-5:00PM self-titled.
BBC WORLDSERVICE 5:00-5:30PM
FAR EAST SIDE SOUNDS alt. 6:00-
9:00PM

AFRICAN RHYTHMS alt. 6:00-
9:00PM David "Love" Jones brings
you the best new and old jazz, soul,
Latin, samba, bossa & African music
from around the world.

HOMEBASE 9:00PM-12:00AM
Hosted by DJ Noah: techno, but also
some trance, acid, tribal, etc. Guest
DJ's, interviews, retrospectives, give-
aways, and more.

SHIT MIX alt. 12:00-3:00AM No
beatmatching. No crossfading. No
intellectualism. No groaning/blasting.
No Flahs. Just a mix.

SATURDAYS

**THE MORNING AFTER 3:00-
8:00AM** Two meathoads talk about
piss for five hours, interrupted by that
classic Marshall stack sound that is
Canadian rock music.

**THE SATURDAY EDGE 8:00AM-
12:00PM** Studio guests, new re-
leases, British comedy sketches, folk
music calendar, and ticket giveaways.
8:00AM: African/World roots. 9AM:
12PM: Celtic music and performances.

POWERCHORD 1:00-3:00PM
Vancouver's only true metal show;
local demo tapes, imports and other
rarities. Gerald Rattlehead and
Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM
From backwoods delta low-down
slide to urban harp honks, blues
harmonies and crooners in the blue
degree. Blues and blues rock with
your hosts Anna and Barry.

**RADIO FREE AMERICA 6:00-
8:00PM** Extraordinary political re-
search guaranteed to make you think.
Originally broadcast on KJFC (Los Al-
tos, CA)

GROOVE JUMPING alt.
10:00PM-1:00AM
PIPEDREAMS alt. 10:00PM-
1:00AM

SOUL TREE alt. 1:00-4:30AM From
doo-wop to hip hop, from the electric
to the eclectic, host Michael Ingram
goes beyond the call of gospel and
takes soul music to the nth degree.

EARWAX alt. 1:00-4:30AM
"...noiz terror mindfuck hardcore like
punk/beats drop dem heads rock
into jangle/melodic/synth/beat/dance
full force with needs on wax/my
choos runs rampant when I free da
jazz..." Out. Gw Smiley
REGGAE LINKUP 4:30-8:30AM
Hardcore dancehall reggae that will
make your mitochondria quake.
Hosted by Sister B.

CiTR
101.9 FM

**W H O M
H O W**

Arts Donetta Lou
Board Chair Harry Hentscheg
Business Katrina McGee
Current Affairs Miriam Tordinsky
Demos/Cassettes Christa Min
Engineer Richard Anderson
Entertainment Clinton Ma
Mobile Sound Andrew Orchard
Music Julie Colero
President Tobias Van Veen
Production Shane Vander Meer
Program Coordinator Anna Friz
Promotions Alia Hussey
Record Librarian Julian Manjony
Secretary Christa Min
Sports Mike Chow
Station Manager Aaron Nakama
Traffic Director Janine Lassletta
Vice President Anthony Schrag

Shindig

LINEUPS

@ the Railway Club
579 Dunsmuir St.

Fantastic First Night
September 14
NAOMI SIDER
THE RADIO
LAVISH

September 21
BELLE BÊTE
THE RIFF-RANDELLS
THE REVERBERATORS

September 28
CHESHIRE BLUE
THE DREAMING
SPACEROCK2000

\$5⁰⁰ @
the door

Hey,
it's not too late to
submit your band for
Shindig! For more info,
call Julie at
822-8733.

PRESENTED BY:

DTCORDER

Motacrucho

THE HIVE

THE HIVE

STARFISH
ROOM

Greenhouse Studios

AMS
EVENTS

THE HIVE

UNIVERSAL
CONCERTS CANADA

280-4444



www.ticketmaster.ca

Great seats have been reserved exclusively for American Express® Cardmembers.
Call the Front Of The Line® Hotline: (800) 290-2638. Membership Rewards® participants
are eligible to redeem American Express points for tickets by calling: 1-800-666-2639.



SEPTEMBER 30



BEN FOLDS FIVE

straight



Tickets also at Zulu

THE RAGE

OCTOBER 5



BLINKER THE STAR

with guests

LEETCHDRIVE

plus guests

DOORS 9PM

STARFISH ROOM

OCTOBER 5



lamb

Tickets also at

Zulu and Bassix

with guests



OCTOBER 18



ECHO & THE BUNNYMEN

with special guests

straight

RICHARD'S ON RICHARDS

OCTOBER 12

www.benharp.com

ben harper & the innocent criminals



THE NEW ALBUM
"BORN TO SHINE"
IN STORES SEPTEMBER 21



ORPHEUM THEATRE

SATURDAY OCTOBER 16

TOMMY HILFGER PRESENTS THE LENNY KRAVITZ FREEDOM TOUR

SPECIAL
GUESTS

SMASHMOUTH

FOR ADDITIONAL INFORMATION CONTACT: www.lennykravitz.com



Province



LIVE AT GENERAL MOTORS PLACE

AFRO-CELT SOUND SYSTEM

OCTOBER 14TH - THE VOGUE - Tickets on sale Sept 11th

UNIVERSAL
CONCERTS CANADA

280-4444

TICKETMASTER

www.ticketmaster.ca

Great seats have been reserved exclusively for American Express® Cardmembers.
Call the Front Of The Line® Hotline: (866) 268-2629. Membership Rewards® participants
are eligible to redeem American Express points for tickets by calling: 1-800-698-2639.



SEPTEMBER 9

PHISH

FALL TOUR

99

www.phish.com

LIVE AT GENERAL MOTORS PLACE

SATURDAY SEPTEMBER 11

Veda
Hille

with guests
Zubot & Dawson

Tickets also at Zulu & Highlife



STARFISH ROOM

SEPTEMBER 22

manic street
preachers

THE RAGE

OCTOBER 6

The
chemical
brothers



plus VELVET & SPECIAL GUEST DJS

SURRENDER The revolutionary follow-up to
the groundbreaking "Dig Your Own Hole."

Tickets also at Bassix &
Futuristic Flavor

scribble

P.N.E. FORUM

SEPTEMBER 27



TRICKY

special guests:

STROKE
DJ GENASIDE 2

TICKETS ALSO AT
ZULU AND BASSIX

THE RAGE

SEPTEMBER 28

John Bottomley
Linda Mcrae
wyckham
porteous



RICHARD'S ON RICHARDS

Datebook



CE QUI SE PRODUIT EN SEPTEMBRE

FR1 SEPT 3 Orchid Ensemble@Dr. Sun Yat-Sen Classical Gardens; Silent Treatment@Marine Club; Kelly Willis, Oh Susanna@Starfish; New Electric Riot, Cuckoos, Nasty on@Brickyard

SAT 4 Circus of Dreams@Maclean Park; Cibo Matto@Starfish; New Waveacle@Brickyard

SUN 5 bis, Blurtoria@Starfish
MON 6 CITR PRESENTS: QUEENS OF THE STONE AGE@Starfish; Telepoetics@West Spanish Banks

TUE 7 ITF DJ Championship (feat. Wax, Asterix Pump, Surgery, Verse, judged by Vinrock, Shortkut, Apollo)@Sonar

WED 8 Alejandro Escovedo, Circus in Flames@Starfish; Facepuller@Brickyard

THU 9 Phish@GM Place; Kristen Hersh@Starfish; Destroyer, Lonnie James, Donkey Engine@Brickyard

FR1 10 C Average, Swarming Hordes, HIMSA@Breakroom (Seattle, 21+); Jungle, Lonnie James@Starfish; Removal, Karen Foster@Brickyard

SAT 11 CITR PRESENTS: THE ESSENCE OF TIME@Cafe Deux Soles; CITR PRESENTS: THE MAKE-OUT CLUB@Blinding Light

Mo'Funk Collective@Chameleon; Gavin Froome@Sonar; The Retards Are Winning (feat. Riff-Randells, Come Ons, Canned Ham, surprise guest)@Good Jacket; Silent Treatment, Verbos, Umbrellaheds@Columbia; Veda Hille, Zuzet & Dawson@Starfish; Ten Days Late, Siobhan Duval, Clover Honey@Pic; Alice Cooper@Orpheum; Royal Grand Prix@Brickyard

SUN 12 Reggae Cowboys (Co-op Radio benefit)@Richard's
MON 13 A-Team Upcast Summer Tour (feat. Aceyalone, Abstract Rude, Tribe Unque, DJ Drez, Phyr Fae)@Cayolone
TUE 14 CITR PRESENTS SHINDIG: Naomi Sider, The

SUBMISSIONS TO DATEBOOK ARE FREE
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364, ATTENTION "DATEBOOK" DEADLINE FOR THE OCTOBER ISSUE IS SEPTEMBER 15th!

Radio, Lavish@Railway; Voodoo Glow Skulls, Malchicks, Crowned King@Starfish; Blood Worm, Volatile@Brickyard

WED 15 Voodoo Glow Skulls, Crowned King, Existors@RCKNDY (Seattle, all-ages!); Mogwai, Ganger@Starfish

THU 16 CITR PRESENTS: CHIXDIGGIT, FRENZAL RHOMB, FLASHLIGHT@Starfish; The Marianne Turbo, Version, Polo Convoy@Brickyard

FR1 17 Superchunk, Closed Caption Radio@Starfish; SMAOU-2, Fryer Tuck, Gospel Space Juice@Brickyard

SAT 18 CITR PRESENTS: ALL THAT@Lava Lounge; Green Room@Chameleon; Radiogram@Sugar Refinery; FEAR (seriously)@Breakroom (Seattle, 21+); BiF Naked@Starfish; Darkest of the Hillside Thickets, Jesse's Girl, Pat Fairies@Brickyard

SUN 19 Kool Keith w/ DJ Spooky@Richard's
MON 20

TUE 21 CITR PRESENTS SHINDIG: Belle Bête, The Riff-Randells, The Reverberators@Railway; Labrador, Godspeed You Black Emperor@Starfish; Blue Ontario, Suxlex@Brickyard

WED 22 Manic Street Preachers, Remy Zero@Rage; Bonaduces, Singleseven, New Hedron@Brickyard

THU 23 Exotic Erotica@Brickyard
FR1 24 Wyrd Sisters@VECC; Vuu, Come Ons, Hot Hat Heat@Brickyard; Noise Theatre@Starfish

SAT 25 Dalai Lamas@Chameleon; To-Ka Project@Sonar; Cesaria Evora@Vogue; Straight Faced, Thirty Foot Fall, Retreads@Brickyard; Smalls@Starfish

SUN 26 Laurel & Jan@Centennial Theatre Centre; Word on the Street@Library Square/CBC Plaza; Mike Watt, Liers@Starfish
MON 27 Tricky, Stroke, DJ Genoside @Rage
TUE 28 CITR PRESENTS: DISCO BISCUITS@Sonar; CITR

PRESENTS SHINDIG: Cheshire Blue, The Dreaming, Spacerock2000@Railway; John Bottomley, Linda McRae, Wyckham Porteous@Richard's

WED 29 Hissy Fit, Sweeters, Tree Crusher@Brickyard
THU 30 Ben Folds Five@Rage; Natalie MacMaster@Vogue; Super Furry Animals@Starfish; Joanie Loves Chachi, Insect Gods@Brickyard

FR1 OCT 1 DISORDER's #200th issue: Rejoice man!

ESPECIALS EVENTS

THE MAKE-OUT CLUB

LOCAL WRITER, PERFORMER, AND ACTIVIST TRISH KELLY BRINGS HER FRINGE PLAY TO THE BLINDING LIGHT SEPTEMBER 11-19. MUSIC BY RADIO BERLIN, KIM KINAKIN, THE AUTOMOVEMENT. CALL 257-0366 FOR INFO.

SHINDIG

COOL LOCAL BANDS, THE THRILL OF COMPETITION, JOKES FOR BEER, TUESDAY NIGHT MANIA! THE RAILWAY CLUB IS HOST TO CITR'S ANNUAL BATTLE OF THE BANDS, STARTING SEPTEMBER 14.

TAKE BACK THE NIGHT

THE ANNUAL PROTEST AGAINST VIOLENCE AGAINST WOMEN IS GOIN' ON SEPTEMBER 25TH AT THE VANCOUVER ART GALLERY, 7:00 PM. CALL 872-8212 FOR INFO. DESPITE THE FACT THAT THERE WILL BE NO SERIAL REVOLUTION WITHOUT SEX, ANDREA DWORKIN WILL BE THE KEYNOTE SPEAKER.

VENUES • BARS • THEATRES • RESTAURANTS • RECORDS STORES

Amsterdam Cafe 302 West Cordova (Gas Town)
Anzo Club 3 W. 8th (Mount Pleasant)
Arts Halline
Astoria Hotel 769 East Hastings
Backstage 217 W. Hastings (at Cambie)
Bassix Lounge 1585 Johnston (Granville Island)
Black Dog Video 3451 Cambie
Black Sheep Books 2742 W. 4th (at MacDonald)
Blinding Light 36 Powell St.
Boomtown #102-1252 Burrard (at Davie)
The Brickyard 315 Carroll St.
Cafe Deux Soles 2096 Commercial (the Drive)
Cambie 515 Seymour
Caprice Theatre 945 Granville (Granville Mall)
Celebrities 1022 Davie (at Burrard)
Cellar Jazz Cafe 3611 W. Broadway (downstairs)
Chameleon Urban Lounge 801 W. Georgia
Chan Centre 6265 Crescent Rd. (UBC)
CITR 101.9M #233-6138 SUB Blvd (UBC)
Club Vexuvius 1176 Granville (downtown)
CN IMax Theatre 999 Canada Place
Columbia Hotel 803 Columbia (at Cordova)
Commodore Lanes 838 Granville (Granville Mall)
CND Skate and Snow 3712 Robson
Cordova Cafe 307 Cordova (Gastown)
Croatian Cultural Centre 3250 Commercial (at 17th)
Crowsnest Music 518 W. Denman
Denman Place Cinema 1030 Denman (West End)
Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.
DVR 515 Davie (downtown)
Fifth Avenue Cinemas 2110 Burrard (at 5th)
Firehall Arts Centre 80 E. Cordova (at Main)
F.W.U.H. Beatty 552 Beatty

Frederic Wood Theatre (UBC)
Gargue Pub 2889 E. Hastings (downtown)
The Good Jacket 225 E. Broadway (at Main)
The Grind Gallery 4124 Main (Mt. Pleasant)
Hollywood Theatre 3123 W. Broadway (Kitsilano)
Hot Jazz Society 2120 Main (Mt. Pleasant)
Hush Records 221 Abbott Street
Jericho Arts Centre 1600 Discovery (Pt. Grey)
Jupiter Cafe & Billiards 1216 Bute (near Denman St.)
La Quena 1102 Commercial (the Drive)
The Lotus Club 455 Abbott (Gastown)
Luv-A-Fair 1275 Seymour (downtown)
Medioluna 1926 W. Broadway
Minors Pavilion 7191 Granville (Richmond)
Moon Base Gallery 231 Carroll St. (Gastown)
Noam Restaurant 2724 W. 4th (Kitsilano)
Nepton Records 5750 Fraser St.
Orpheum Theatre Smith & Seymour (downtown)
Pacific Cinematheque 1131 Howe (downtown)
Palladium 1250 Richards (downtown)
Paradise 27 Church (New Westminster)
Paradise Cinema 919 Granville (Granville Mall)
Park Theatre 3440 Cambie (South Vancouver)
Piccadilly Pub 630 W. Pender (at Seymour)
Pitt Gallery 317 W. Hastings (downtown)
Plaza Theatre 881 Granville (Granville Mall)
Pub/Beatsite 4326 Main (at 27th Ave)
Puff #14-712 Robson (at Granville)
Purple Onion 15 Water St. (Gastown)
Queen Elizabeth Theatre Hamilton & Georgia
Raffels Lounge 1221 Granville (downtown)
The Rage 750 Pacific Blvd. South (Plaza of Nations)
Railway Club 579 Dunsmuir (at Seymour)

Richard's on Richards 1036 Richards (downtown)
Ride On 2255 West Broadway; 2712 Robson (Upstairs)
Ridge Cinema 3131 Arbutus (at 16th Ave.)
Scraps Records 17 W. Broadway (near Main)
Scraps Records 726 Richards (downtown)
Seyllyn Hall 605 Mountain Hwy (North Van)
Shadoball Books for the Arts 6450 Deer Lake Ave. (Bby) 291 6864
Singles Going Steady 3296 Main (at 17th)
Sonar 66 Water (Gastown)
Starfish Room 1055 Hornum (downtown)
Starlight Cinema 935 Denman (West End)
Street Street Arts Centre 930 Station (off Main)
Sugar Refinery 1115 Granville (downtown)
Theatre E 254 E. Hastings (Chinatown)
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
Tribeca 536 Seymour
Tru Valu Vintage Robson (downstairs)
Vancouver E. Cultural Centre 1895 Venables (at Victoria)
Vancouver Little Theatre 3102 Main (Mt. Pleasant)
Vancouver Press Club 2155 Granville (S. Granville)
Varsity Theatre 4275 W. 10th (Point Grey)
Virt/Futuristic Flavours 1020 Granville (downtown)
Video In Studios 1965 Main (Mt. Pleasant)
Vinyl Rakkids 76 W. Cordova (Gastown)
Vogue Theatre 918 Granville (Granville Mall)
Waterfront Theatre 1405 Anderson (Granville Is.)
Westfront 303 E. 8th Ave. (near Main)
West End 1320 Richards (downtown)
Whisper Gallery 209 E. 6th Ave. (at Main)
W.I.S.E. Hall 1882 Adanac (the Drive)
Women In Print 3566 W. 4th (Kitsilano)
Yale Blues Pub 1300 Granville (downtown)
Zulu Records 1869 W. 4th (Kitsilano)

Sam the Record Man®

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

568 SEYMOUR ST.

SEYMOUR
STORE HOURS

MON-FRI 9-9
SAT 9-6
SUN 11-6

IN CONCERT
SEPTEMBER 27th @ THE RAGE

TRICKY
Juxtapose



JUXTAPOSE

Hailed as Tricky's best album since Maxinquaye, **Juxtapose** features collaborations with DJ Muggs (Cypress Hill) and Grease (DMX). Includes the first single "For Real".

VARIOUS ARTISTS
Music For Our Mother Ocean 3



M.O.M. 3 features tracks by Red Hot Chili Peppers, Pearl Jam, Beck, Jane's Addiction, Ben Harper, Beastie Boys, Rage Against the Machine, Chris Isaak, Butthole Surfers and more!

FENIX TX
Fenix TX



You saw them at this summer's Warped Tour, now check out Fenix TX's high-energy self-titled debut release.

ALL THESE
NEW TITLES

13 69
EACH CD

FOLK IMPLSION
One Part Lullaby



Available Sept. 7th

Folk Implosion consists of Lou Barlow (also of Sebadoh) and John Davis. Their latest release **One Part Lullaby** features the first single "Free To Go".

BLINKER THE STAR
August Everywhere



Available Sept. 7th

August Everywhere features a lush sound and an inviting depth of song-writing that will hook any listener. Featuring the lead single "Below Sliding Doors".

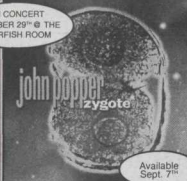
GUIDED BY VOICES
Do The Collapse

The last great powerhouse rock n' roll band return with their long-awaited album featuring "Teenage FBI". With **Do The Collapse**, GBV are once again ready to rock!



Guided By Voices
Do The Collapse

JOHN POPPER
Zygote



Available Sept. 7th

IN CONCERT
OCTOBER 28th @ THE STARFISH ROOM

Debut solo album from the vocalist/harmonica player for Blues Traveler. **Zygote** is a blues-rock masterpiece and gives fans of Popper's amazingly fluid harp playing a chance to hear the big man sing from his vast catalogue of unrecorded songs.

SEVENDUST
Home



After being featured on the main stage at 2 of this summer's loudest festival tours (Warped Tour and Woodstock), Sevendust release their second album featuring guest appearances by Chino (Dfones) and Skin (Skunk Anansie).

LIMP BIZKIT
Significant Other

Fusing metal, punk, and hip-hop, Limp Bizkit return with their sophomore album **Significant Other** - the only place to get "Nookie".



LIMP BIZKIT
Significant Other

coming
soon...

MATTHEW GOOD
BAND
Beautiful Midnight
Sept 14

CHRIS CORNELL
Euphoria Morning
Sept 21

BILLY BRAGG
Reaching the
Converted
Sept 21

NINE INCH NAILS
The Fragile
Sept 21

SLOAN
Between The Bridges
Sept 21

www.samsCD.com

If you think Jerk with a Bomb was some crazy Atlanta

Olympic headline, or that Flin Flon is a new foot apparel.... If you think Isotope 217 is a '60s b-movie, and Folk Implosion's a hippie fantasy, then you probably believe Quasi is only a word you use while theorising about a seemingly drunk friend.... If JP5 is how your boss refers to your productivity, and Freakwater's a new-age cologne.... If Red Stars Theory is only something you remember studying in Astronomy 101, and to you, The Magnetic Fields is only a seminal book by some crusty surrealist, or if Royal Trux is your idea of an imperialist moving company. Then you need serious help. But serious help can be expensive. Why not stop by Zulu, and get your life in order.

ISOTOPE 217 Usonian

Automatic CD/LP

Delving deeper into 70s era Miles Davis-influenced psychedelic funk-rock-jazz jams and further away from any remotely post rock sensibility, this latest from Chicago's ISOTOPE 217 is, well, quite groovy. Some around the store have even been inclined to suspect that actual "heavy bong hits" were very possibly involved in the creation of this far out record. Whatever the inspiration, it's all good to us, man.

CD 16⁹⁸ LP 14⁹⁸

FOLK IMPOSION

One Part Lullaby CD

Referencing Serge Gainsbourg, the West Coast indie sounders of Van Dyke Parks and Brian Wilson, and their own gritty urban street beats, this FOLK IMPOSION: first full length, comes across as the folk twin to Beck's *Odelay*. Full of groove and haunting low-end drone, Lou Barlow and John Davis (the brains behind FOLK IMPOSION) get back with the stuff that made the kids soundtrack so catchy. Recommended.

CD 16⁹⁸ Available Sept. 7th

JERK WITH A BOMB Death To False Metal CD

This former Ex-Dead Teenager local duo makes a place for themselves at the table of good music done right. These handsome punk sweethearts produce a smart and appealing kind of folk-punk-pop hybrid, a sound somewhat similar to that looser "roots-punk" turn that affected many bands in the '80s (and indeed fostered the Pogues). But these boys are also very modern-minded, coming from contemporary hardcore, straight-up pop and even jazz, as much as anything else. Awarding labelings, the key point here, of course, is the damn fine song writing. Catch them live to witness the magic of their simultaneous drummer/keyboards player, the Sil!

CD 8⁹⁸

OTHER NEW RELEASES

ARAB STRAP Cherubs CD-EP/12"

The 10th of Irvine Welsh comes allied to some low-key beats.

ELASTICA s/t CD-EP/12"

They riled UK pop four years back, now they want a piece of you.

NICK LOWE The Doings 40x Box Set

Just finally a second to his twenty years solo pop prince, with a look.

TECHNIQUE You + Me CD-EP

New chick-out sound from Creation Records.

GUS GUS V.I.P. CD-EP/12"

New nice rags, they're helping keep 4AD in business!

MOMIUS Stars Forever 2cds

Good music from the original cult band.

DIVINE COMEDY The Pop Singer's Fear...

CD-EPs Lord's laid out (scholarship) pop: from today's Scott Walker!

FAIRPORT CONVENTION Meet Me On The Lodge

CD-EPs 14⁹⁸ LP 14⁹⁸ Meet Me On The Lodge is a new perspective look at one of the four UK folk outfits. Sounds good in the studio, but not so good in the live.

STEREOPHONICS I Wouldn't Believe You...

CD-EPs Harmless harmonies, heavenly highs, rock lows.

TINDERSTICKS Can we start again

CD-EPs Elegance intact. The Tindersticks are back!

Various MODULATION AND TRANSFORMATION 2 CD

Exclusive new material from Mike Plateau. Incredible.

LONNIE JAMES De-o CD

The sweetest kid in pop, an Scratch.

DEEP REDUCTION s/t CD

The new project from Radio Bremen's Best Top.

THE MELVINS The Bootlicker CD

Wow, the second of three albums slated for 1999.

SONNA These Windows Are Pistons

CD-EP Upstaging pop's 14 to a Aerial M.

NERO The Dune Concept Album CD

A new outfit from Louisville sure to garner the Raygun press heeds.

Various PEBBLES Vol. 12 CD

Bring down the vaults with these rare 60s Jangle gems.

JP5 Hot Box CD

Turn your stereo into a Hot Box T with this scorching Molotov cocktail of heat-driven riff rock! On the local scene for quite sometime, chances are you've seen the members of JP5 around town by day, but come sundown, there is only one way you can catch a glimpse of their nerve — under the hot lights of their flaming rock'n'roll show! These guys suck up more electricity than a hydroponics operation! 13 lucky songs.

CD 14⁹⁸

QUASI Field Studies CD/LP

Known to some as "Elliot Smith's backing band", QUASI became instant Zulu faves with their great *Featuring Birds* released last year. A personal staff pick, QUASI's songs capture a complex mix of emotions and feelings, while employing diverse instrumentation and oddball arrangements. Get on board while the elevator is still on the ground floor!

CD 16⁹⁸ LP 12⁹⁸

RED STARS THEORY Life In A Bubble Can Be Beautiful CD/LP

Dreamy post rock that tastefully fills up the spaces that other Reminiscend bands might assume to automatically include good composition. *Marginal* kind of comes to mind as well as such post-Silent, post-psychedelic-rock bands as *A Minor Feature*, but as filtered through the tranquil, laid-back and pleasantly repetitious direction typical to that found on Durfa records' *Blessed Out* series. Features members of *Meloid Music*, *764-Here*, *Built to Split* and *Lots of Muffin*.

CD 16⁹⁸ LP 14⁹⁸

STAFF PICKS

SOME OF OUR
CURRENT FAVES
AT WORK
AND HOME

BRADY

BROKEBACK Field Recordings from... SMO Make SNK Cassette BASEMENT JAXX Remedy SUPERCHUNK Come Pick Me Up U-ZIO Royal Astronomy JERK WITH A BOMB Death to False Metal

CHRISTINE

SUPER FURRY ANIMALS Guerrilla RETURN JAXX Remedy U-ZIO Royal Astronomy various artists ULTRA CHICKS Vol. 4 "YE-YE" TECHNIQUE You + Me EP ROB Mustange Parr Un Enfant Joiet EP various artists "THEIVERY CORPORATION "OK KICKS"

JOEL R.L. PHELPS Blackbird CD

Long awaited new recording from this passionate dark horse. Recently spotted on stage for a spontaneous encore with his old band *Silverware*, in many minds PHELPS moody solo work has surpassed the more rock centred focus of these former peers. Other contemporary poetry songwriters come to mind, such as *Smog* or *Will Oldham*, but so does *Neil Young*, with each recent PHELPS playing, *Another Zulu* favourite.

CD 16⁹⁸

THE MINDERS

Cul De Sacs & Dead Ends CD

Capturing that eternal '60s *Byrds*-like jangle, THE MINDERS have quickly climbed the indie ranks along side the likes of *Apples in Stereo*, *Neutral Milk Hotel* and *Olivia Tremor Control*. Driven by Keith Moon-like manic drums and Vox huzz-guitar, *Cul-de-Sacs & Dead Ends* mixes equal amounts of protest, ambition, humorous abandon and introspective self question, to arrive centre stage in glorious fashion. 15 years ago they would have been superstars, today their just college TA's having fun!

CD 16⁹⁸ Available Sept. 7th

FLIN FLON Boo-Boo CD

A staple in the CD cognoscenti loop scene, Mark Robinson is the mastermind behind all the TEENBEAT records in your collection, as well as the bouncy new-wave sounds of *Unrest* and *Olympic Dead Squad*. This, his second album as *FLIN FLON*, is a must have for all fans of bright, crisp, well executed pop. "Real pop" as we call it. *Boo-Boo* is the perfect elixir for a good game of badminton! Get with the beat, grab your rackets and let's wait that shuttlecock around the yard!

CD 16⁹⁸

GRANT M.

RICHARD THOMPSON Mock Tudor GUIDER BY WINDS Do The Collapsing NIGHTMARES ON WAX Caribou Soul FREAKWATER End Time HERBALISE Very Mercenary

JULIE

MARINE RESEARCH Sounds From The Gulf WOODEN STARS The Moon BIS Social Dancing PLAIN Breakdown Clockwork DAVID KRISTIAN Beneath The Valley... Soundtrack THE ACID HOUSE FLAMING LIPS The Soft Bulletin SOLEX Randy Costanza 7"

KEVIN

GUITAR WOLF Jet Generation VARIOUS RETURN OF THE GREIVOUS ANGER (CARP PARSONS TRIBUTE) HELLOCATORS A House In Not A Motel 7" PETE HAM Goldens Green SILENCERS Cyclicratic Sounds WATTS JERK WITH A BOMB Death to False Metal 7" SKOP SPENCE Car (reissue)



Long awaited new recording from this passionate dark horse. Recently spotted on stage for a spontaneous encore with his old band Silverware, in many minds PHELPS moody solo work has surpassed the more rock centred focus of these former peers. Other contemporary poetry songwriters come to mind, such as Smog or Will Oldham, but so does Neil Young, with each recent PHELPS playing, Another Zulu favourite.

CD 16⁹⁸

THE MINDERS

Cul De Sacs & Dead Ends CD

Capturing that eternal '60s Byrds-like jangle, THE MINDERS have quickly climbed the indie ranks along side the likes of Apples in Stereo, Neutral Milk Hotel and Olivia Tremor Control. Driven by Keith Moon-like manic drums and Vox huzz-guitar, Cul-de-Sacs & Dead Ends mixes equal amounts of protest, ambition, humorous abandon and introspective self question, to arrive centre stage in glorious fashion. 15 years ago they would have been superstars, today their just college TA's having fun!

CD 16⁹⁸ Available Sept. 7th

FLIN FLON Boo-Boo CD

A staple in the CD cognoscenti loop scene, Mark Robinson is the mastermind behind all the TEENBEAT records in your collection, as well as the bouncy new-wave sounds of Unrest and Olympic Dead Squad. This, his second album as FLIN FLON, is a must have for all fans of bright, crisp, well executed pop. "Real pop" as we call it. Boo-Boo is the perfect elixir for a good game of badminton! Get with the beat, grab your rackets and let's wait that shuttlecock around the yard!

CD 16⁹⁸

GRANT M.

RICHARD THOMPSON Mock Tudor GUIDER BY WINDS Do The Collapsing NIGHTMARES ON WAX Caribou Soul FREAKWATER End Time HERBALISE Very Mercenary

JULIE

MARINE RESEARCH Sounds From The Gulf WOODEN STARS The Moon BIS Social Dancing PLAIN Breakdown Clockwork DAVID KRISTIAN Beneath The Valley... Soundtrack THE ACID HOUSE FLAMING LIPS The Soft Bulletin SOLEX Randy Costanza 7"

KEVIN

GUITAR WOLF Jet Generation VARIOUS RETURN OF THE GREIVOUS ANGER (CARP PARSONS TRIBUTE) HELLOCATORS A House In Not A Motel 7" PETE HAM Goldens Green SILENCERS Cyclicratic Sounds WATTS JERK WITH A BOMB Death to False Metal 7" SKOP SPENCE Car (reissue)

MAGNETIC FIELDS 69 Love Songs #1,2,3 CD/Box Set 3CD w/76 page book

The concept is Love. And what greater way to celebrate love, than through songs. Yes songs and plenty of them. And who better to explore this beautiful topic than the insightful, sardonic, clever and deep voiced *Stephan Merritt*. Originally planned to be a revue that would tour higher scale tour bars and dinner clubs, the *Love Songs* series more wisely became three individual CDs or one limited edition box set, which includes a revealing interview with *Merritt* about his thoughts on this project. Old and relevant far and wide! Find things in time form and new listeners will have the opportunity to get a good idea of what's going on. And everyone will learn that much more about this so beguiling and consuming attraction called love.

CD 16⁹⁸ ea. ltd. box set 49⁹⁸
3CD w/76 page book

FREAKWATER End Time CD/LP

More heartfelt good country tunes from these Kentucky veterans, *Catherine Ann Irwin* and *Janet Beveridge*. This time filled out by *Steve Goulding* and *Eric Heywood*. *Freakwater* get closer to the dusty, unadorned spirit of country music. This doesn't just amount to some tributary rehearsing of the well-worn choices of their predecessors. Nor is anything posed in their work to criticize as timely alt-country handwringing. What is true about *FREAKWATER* is that they approach country with an offhand form of sincerity that would be difficult to stage. So is it country first and music second, or the grey bridge called life in between.

CD 16⁹⁸ LP 14⁹⁸

ROYAL TRUX Veterans of Disorder CD/LP

In 1992 the ROYAL TRUX stopped by Vancouver and performed before a small-bewildered crowd. Post-blues practitioners, the ROYAL TRUX have made a career out of rolling for broke, and that night, as with the thousands that must have followed for them, was no different. Their unchanged sound remains instinctual, convulsive as only beauty can be, and never static — because if you're stay static, soon you'll be wearing a target on your back! Recorded in their backwoods Virginia compound, *Veterans of Disorder* is the psyched-out blues beacon from the panoramic landscape that is modern society.

CD 16⁹⁸ LP 14⁹⁸



More heartfelt good country tunes from these Kentucky veterans, Catherine Ann Irwin and Janet Beveridge. This time filled out by Steve Goulding and Eric Heywood. Freakwater get closer to the dusty, unadorned spirit of country music. This doesn't just amount to some tributary rehearsing of the well-worn choices of their predecessors. Nor is anything posed in their work to criticize as timely alt-country handwringing. What is true about FREAKWATER is that they approach country with an offhand form of sincerity that would be difficult to stage. So is it country first and music second, or the grey bridge called life in between.

CD 16⁹⁸ LP 14⁹⁸

ROYAL TRUX Veterans of Disorder CD/LP

In 1992 the ROYAL TRUX stopped by Vancouver and performed before a small-bewildered crowd. Post-blues practitioners, the ROYAL TRUX have made a career out of rolling for broke, and that night, as with the thousands that must have followed for them, was no different. Their unchanged sound remains instinctual, convulsive as only beauty can be, and never static — because if you're stay static, soon you'll be wearing a target on your back! Recorded in their backwoods Virginia compound, Veterans of Disorder is the psyched-out blues beacon from the panoramic landscape that is modern society.

CD 16⁹⁸ LP 14⁹⁸



1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00